








M. B. A.



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CATALOGUE  
OF THE  
PICTURES AT KNOWSLEY HALL.



THE PRIVATE COLLECTIONS OF ENGLAND.

NO. LXII. KNOWSLEY HALL, PRESCOT.

THE Earl of Derby has generously given us all facilities for examining and describing the pictures which form a collection of unusual interest in his ancient and historic house at Knowsley, and consist of nearly five hundred examples of all kinds, and, it must be admitted, of nearly all degrees of merit and technical value. This gathering has been in course of formation at least from the first quarter of the seventeenth century, and it includes some very curious ancestral portraits of older dates than this. So long ago as 1729 a catalogue of the paintings was prepared, and, with others of later dates—1736, 1782, 1841, 1850, and 1855—this document was found invaluable by Mr. Scharf, who in 1875 completed an exhaustive descriptive and historical account of the same nature for the present Earl of Derby, who has allowed us freely to use this learned work, to which readers of our notes will be deeply and constantly indebted. Thus, for the first time in the preparation of this series of papers, we have had the advantage of referring to a true catalogue prepared by a competent student, and in every respect worthy of the writer and his subject.

The pictures we have to render an account of are disposed about the house at Knowsley, which comprises no chamber especially fitted for displaying the finer examples among them. They are placed in the order which is most convenient for home use, without regard to their schools, chronology, or subjects, and some of the number would be more fortunate if hung in better lights and nearer the eye. The arrangement of the pictures being what it is, the works severally forming no large groups of any of the schools, and no particular school predominating, we cannot do better than use our notes in the order in which they were made, and thus follow Mr. Scharf's catalogue and use his numbers for the pictures, and so traverse the thirty-seven rooms which contain them, selecting the more important examples as we proceed.

Beginning with the Entrance Hall, we notice four marine pieces by W. Van de Velde, representing sea-fights.



# Catalogue

OF THE

## PICTURES AT KNOWSLEY HALL.

\* \* The terms *right* and *left*, in the following pages, signify those of the spectator when standing before the picture. When applied to those of a person represented, the difference is observed with especial care.

To the *right* or *left*, of or *in* the picture equally implies those of the spectator.

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### ENTRANCE HALL.

1. (394) SOUTH-EAST VIEW OF KNOWSLEY . . . . . *Unknown.*

*Entrance Hall* Canvas, square. 2ft. 0½ in. x 2ft. 5 in. (302.)\*

Brought in 1841 from the house at Preston.

A very curious record of the buildings as they must have appeared during the reign of King William III., about the year 1690. The costumes of the figures introduced, sufficiently decide the period when the view was taken.

The entire eastern range of the house is presented to the spectator; a small portion only of the southern side is visible. The chapel projecting from the other buildings is clearly on the same site as at present; but in this picture the style of architecture is much more appropriate to the purpose for which it was designed. The windows are lofty, the roof is high pitched; a large Gothic window at the east end, and a cross surmounts the gable above it. The walls are embattled, and the side windows are divided by buttresses. There is likewise a large round tower with a spire and weathercock at the point where the chapel is connected with the house. The range of buildings to the left of the chapel retain the same arrangement to the present day.

A stone tablet, sculptured with a shield of arms and supporters, occupied at that time the same place which the more elaborate

\* These figures in parenthesis refer to the numbers in the previous Catalogue.



In the same hall are interesting views of Knowsley and Peel Castle, Isle of Man (1 and 2), by painters whose names are forgotten. The latter picture is not without merit as a work of art, and shows, with a certain stateliness, the red walls of the fortress girdling its loftier inner buildings and their flag-bearing towers. Several more views of similar character are dispersed about the house (see 273, 274, 328, 336, and others). Continuing in the Entrance Hall, we notice 5, 'Roman Ruins,' *i.e.* the Temple of the Sun, by O. Viviani, showing majestic wreckage of architecture with glimpses, between huge half-buried columns, of a sunlit landscape, and above the shafts an immense entablature, which is crowned by waving foliage; figures are in front, one of whom appears to be sketching. This work exhibits a very striking disposition of light and shadow; warm sunlight and dark shadows pervade the foreground. They are defective in the excess of that deep brown tint which, until Turner discovered the blueness of sun shadows, did duty for the more beautiful hue of nature. On the whole this work is marked by great dignity and is highly impressive. It cost, in 1729, 57*l.* 15*s.*



sculpture, dated 1737, does now, between the windows in the central block. All the buildings to the right of the chapel were picturesquely irregular, being rather a collection of houses of different levels, with tall clustered chimneys, grey sloping roofs and timber framework, than any systematic continuation, or the component parts of a single mansion. The two towers with battlements, of the oldest part of the house, the great dining-room, and the King's chambers, rise behind the apartments, where the coat of arms is built into the wall. These towers are rendered still more conspicuous by two lofty pointed spires or steeples, apparently covered with metal, and high-rising vanes or weather-cocks placed upon them. A long range of low building, having only one row of windows and a central door, perhaps an orangery, projects eastward in the same direction as the chapel, bounding a flat square grass plot, from which a series of terraces, like hanging gardens, slope down towards the south and terminate in a straight, gravelled terrace next the water, in the left-hand corner of the picture. These terraces are intersected at right angles by gravelled walks, and planted at regular intervals with small cypress trees. To the extreme right, beyond a paling of the rudest description, are trees, and seemingly the orchard. Three persons are in a boat upon the water to the left, and three figures, a lady and two gentlemen, promenade separately on the straight gravel walk beside it. Beyond the water, on the extreme left, is a square plot of grass, with stone vases upon pedestals, facing the southern portico, which, if built at the time when this view was taken, would be concealed by the projection of a still older portion of the house here shown. Undulating hills and dense masses of the richest foliage are introduced with artistic licence as encircling the house and rising northwards to the far distance. The painter seems, however, to have faithfully adhered to the formalities of the Dutch garden, then so prevalent, in the eastern portion of the locality.

2. (397) PEEL CASTLE, ISLE OF MAN . . . . . *Unknown.*

*Entrance Hall* Canvas, square. 2ft. 0in. x 2ft. 3½in.

(305.)

First appears in the 1736 Catalogue as "A Landskip, Peel Castle." Removed in 1841 from the old house at Preston.

A picturesque building, with numerous gables and two lofty towers, planted on a mass of rock rising out of the water.

(No. 3)

shows a fleet of large Dutch vessels fighting in a line, with smaller ships or frigates in the intervals. This is one of the most happy compositions of the artist's invention, in which something like monumental order is ably expressed by the receding ranks of the craft, which diminish in perspective with almost regular intervals, and comprise a dominant element in the large (French?) vessel with all her sails set, and a white flag at her mainmast head, which is near the centre of the picture and on our right, with her stern, its carvings and lanterns, facing us. The sky is unusually warm, rich in tints, and smooth in execution. The sea is very thinly painted, and shows the brown canvas in the shadows. 'A Sea-Fight, English and Dutch,' (4) is, unlike the above, not signed by the painter. In the centre is a large vessel bearing the Dutch colours, while some of the ships have English flags at their sterns, possibly indicating that they are captured. This is another exceptionally warm example, with excess of brown in the shadows and a very dark but not opaque sea. The rigging has been carefully drawn, the sky is excellent.



Between the castle rocks and the immediate foreground two boats are on the water, and several figures are in front. Two flags fly from the principal towers. The horizontal line of the sea rises high in the picture.

3. (2) A SEA FIGHT . . . . . W. Van de Velde.

*Entrance Hall*

Canvas, square. 2ft. 3½in. × 3ft. 11in.

(4.)

First appears in the 1729 Catalogue. Described in the 1736 Catalogue as bought of Mr. Casteel for £78 15s.

A fleet of vessels bearing Dutch colours. One ship with a large white flag at the mainmast, and all sails set, is very prominent to the right of centre of picture. Her stern, highly ornamented with carving, and having lanterns and turrets or side-towers, is brought round towards the spectator. The sails are torn by gunshot, and among the rigging, numerous figures are in motion, some of them hurriedly dropping into boats. The line of ships diminishes as it recedes along the horizon towards the extreme left, thereby leaving above a diagonal line of open sky. The sea, especially in front, is of a very dark brown colour. Clear pale red sunlight towards the horizon on the left. Bright pale blue sky along the upper part of the picture.

Signed "W. V. V.," on a floating spar in foreground, to the right.

4. (4) A SEA FIGHT—ENGLISH AND DUTCH . . . W. Van de Velde.

*Entrance Hall* Canvas, square. 2ft. 3in. × 3ft. 11in.

First appears in the 1729 Catalogue. Described in the 1736 Catalogue as bought of Mr. Casteel for £78 15s. A large picture.

A large vessel, viewed alongside, appears in the centre bearing Dutch colours. The wind is blowing from the right hand, the sky is cloudy, with dull grey, and the sea remarkably dark in colour. All vessels carry the Dutch colours, but some have the English at their stern. (Qy. is this a sign of capture? The flags are red, with a red cross on a white canton.) Most of the sails are furled. The light is admitted from the left side.

Painted with less spirit and clearness than the others belonging to the series.

| Some Dutch *genre* pictures come next to notice in the same hall. The first of these is 'Gamesters' (6), by Teniers. Four figures are at a low table, two of whom are quarrelling; one clenches his fist on the table, where lie two heaps of coins; another man looks in at a little window on our left. The actions are energetic and the expressions lifelike; it is an excellent picture, and, although in respect to finish and clearness not equal to that master's best standard, reminds us of Van Ostade rather than of Teniers. Mr. Scharf recognized a likeness to Ostade in this example, which is very dirty and loaded with bad varnish.—A real Ostade, bought at Heer Vanderhalst's sale, August, 1722, for 42*l.*, hangs here near the last. It is called 'A Dutch Conversation' (7), and was No. 127 at the British Institution in 1861. It is composed of five figures. An old man sits in a chair on our right, and is addressed by another, who occupies a low stool at his side and fills a tobacco-pipe. A woman in red and a child are seen beyond these men; a woman is cooking in the background.]



5. (5) ROMAN RUINS . . . . . *Ottavio Viviani.*

*Enslaved Hall* Canvas. 3ft. 11½in. × 5ft. 8½in.

First appears in the 1729 Catalogue, as "Ruins." Purchased in that year from T. W., for £57 15s. Described in the 1736 Catalogue as "Ruins of Nero's frontispiece standing in Rome, by Viviano."

A large architectural piece, consisting of two bold arches, facing the spectator, through which a mountainous landscape is seen. The Corinthian columns are partially hidden in the ground. A massive and richly sculptured frieze surmounts the arches. Portions of a Roman Doric portico, with fluted columns and Triglyph ornaments, appear to the extreme right. Four figures occupy the foreground; one of whom, in a grey dress, is seated sketching. These ruins, formerly called, according to Desgodetz, "le Frontispiece du Neron," are the massive fragments lying in the Colonna gardens on the Quirinal at Rome, and now more generally known as the Temple of the Sun.

6. (6) GAMESTERS, a Dutch Conversation Piece . . . . . *Teniers.*

*Enslaved Hall* Oak panel, backed with mahogany. 1ft. 1¾in. × 11¼in. (126.)

First appears in the 1736 Catalogue, No. 43, under the title of "Gamesters."

A young man in a blue jacket and yellow sleeves, is seated at a table to the left, disputing with a man who stands before him with fist clenched on the table, whereon two distinct sums of money, in gold and silver, are laid. A clownish figure wearing a red cap sits between them. A man in a green cap looks in through a window on the left hand. An old man on the opposite side, stands in profile, lighting his pipe behind the young man in blue. Powerfully coloured, and in a style closely approaching to Ostade.

7. (8) A DUTCH CONVERSATION. . . . . *Ostade.*

*Enslaved Hall* Panel. 1ft. 5½in. × 1ft. 3in. (10.)

First appears as "A Conversation, by Ostade," in the 1729 Catalogue. Bought at Mr. Vanderhalst's sale, 11th August, 1722, for 42*l*. A square upright picture.

Composed of five figures. An aged man sitting to the right in a chair, is addressed by a man seated on a low stool filling his pipe from a tobacco bowl. A woman in red, and a child, are seen between them. A female cooking is in the background.

This picture was contributed to the British Institution in 1861, No. 127 of the Catalogue.

—A very fine and glowing P. De Koninck, which is signed and dated 1695, honourably fills a large space in this hall, and was No. 121 in the British Institution in 1861. It is a little confused in composition. Our standpoint is, as usual with such pictures, on a height, and this enables us to command a vast view over a level country, where a river curves to our left and right, having in the middle distance a great town, and, further off, another town. The prospect is enriched with flying belts of sunlight and shadow. Warm lustre suffuses the sky and charges the vapours which, without obscuring, soften the atmosphere. The mid distance is of very admirable quality. From the centre in the foreground a winding and sandy road leads the eye to the edge of the stream, where a packet-boat appears floating with its passengers. Near the foreground, on our right, are bold hillocks of sand, enriched by sparse herbage; quite in front a man is fishing in a small pool. The learned author of the Knowsley catalogue tells us that in the possession of Lord Overstone is a very fine picture by Rembrandt of a similar view to the above, which was engraved in 1758 by De Marcenay, and which, Dr. Waagen (iv. 131) says, “doubtless served as a model to P. De Koninck and Ruysdael in those pictures in which they have expressed the peculiar charm of a widely expanded flat distance.”



8. (9) EXTENSIVE PROSPECT OVER A FLAT COUNTRY. , *De Koninck.**Entrance Hall*

(11.)

*Canvas, square. 4ft. 3½ in. × 5ft. 5½ in.*

Brought from Grosvenor Square in 1850.

This extensive range of landscape, taken from a considerable height, commands a flat country, watered by a winding river passing by two towns having numerous towers but only one church spire. This latter partially intersects the horizon. The main line of the horizon is remarkably level, and varied only by some slightly rising ground to the left of centre of the picture. The broad extent of open sky is varied by grey clouds of a remarkably light and buoyant character. The partial gleams of sunlight across the river tend skilfully to increase the effect of distance. A group of roughly constructed cottages, with roofs partly of thatch, and partly of red tiles, occupy the foreground to the left.

From the centre in foreground a rough sandy winding road retreats through a place shaded by green trees to the edge of a stream, on which a packet-boat carrying passengers is seen gliding, and beyond which appears a bridge with two arches. The river in its winding course, reappears several times, and at the most open part of it, in the middle of the picture, may be observed two or three sailing boats. In the foreground, towards the right-hand, rise bold yellow hills of sand, sprinkled over with tufts of vegetation, and a man in red coat, and black hat, is seated angling on the border of a piece of water quite in front of the picture.

Signed, upon the roughly plastered side of a house in foreground, towards the left,

*P D Koninck*  
1695

This picture was exhibited at the British Institution in 1861, No. 121 of the Catalogue.

A very fine picture by Rembrandt, the master of De Koninck, exhibiting a similar view to this, is now in the possession of Lord Overstone. It was formerly at Paris in the collection of the Count de Vence. Engraved in 1758 by De Marcenay. Dr. Waagen, vol. 4, page 131, says of the Rembrandt picture, "This landscape doubtless served as model to Philip de Koningk and Ruysdael in those pictures in which they have expressed the peculiar charm of a widely extended flat distance."

In 'Sea-Fight between the Dutch and English' (10) the former nation has, as usual with the younger Van de Velde, by whom it was signed, got the best of it. The sea is rougher than before, the wind and light come from our left; one large flag-ship with the flag of an admiral of the white is on our left; her figure-head represents, as Mr. Scharf thinks, St. George on horseback; three English vessels, one of which is on fire and sinking, are near the centre; two more burning ships are in the distance; brown smoke rises from all of these, while the smoke of the guns is white. This picture was very carefully and firmly drawn, designed with uncommon study, and more thoroughly finished than the above. It is rather hard. {



9. (10) FLOWER PIECE . . . . . *J. Baptiste.*  
*Embraoce Hall* (27.)  
*Canvas. 2ft. 5in. x 2ft.*

First appears in the 1736 Catalogue.

Group of flowers in a glass vase, mainly consisting of bunches of lilac, tulips, a large iris, and some yellow lilies. A white rose, and pieces of honeysuckle, have fallen down on to the marble slab.

The cross sashes of a window are reflected in the polished surface of the glass vase. No insects are introduced to give relief; but a large drop of water in the open tulip below the bunch of blue lilac is admirably well painted. Background plain dark grey.

Signed on the front edge of the stone slab, "*Baptiste.*"

10. (11) SEA FIGHT BETWEEN THE DUTCH AND ENGLISH  
*W. Van de Velde.*  
*Canvas. 2ft. 3½in. x 3ft. 11in.* (21.)

First appears in the 1729 Catalogue. Described in the 1736 Catalogue as Bought from Mr. Casteel for £78 15s.

Numerous vessels on a swelling sea.

The wind blows from the left hand, and the light is admitted from the same direction. One large flag-ship, carrying white, is prominent to the left of the centre. She has lanterns at the poop, and her carved figure-head seems to represent St. George on horse-back.

Three English vessels, bearing the Union Jack, are seen near the centre. One of them on fire and sinking is surrounded by boats rescuing the crew. Two blazing ships appear in the far distance on the right. Reddish clouds float upon a pale blue sky. The smoke from the guns is white; that from the burning ships a dark heavy brown. The front line of the sea is in deep shadow.

Signed *W. V. Velde, f.* in black on a dark brown spar floating to the left of the centre.

This is the second best picture in the series of four.

11. (12) FLOWER PIECE, Companion to No. 10. . . . . *J. Baptiste.*  
*Embraoce Hall* (28.)  
*Canvas. 2ft. 5in. x 2ft.*

First appears in the 1736 Catalogue.

Group of flowers, composed chiefly of narcissus, orange-blossoms, and hyacinths, between variegated pinks, in a glass vase. Blue convolvulus falling from the vase on to the slab. Background plain dark opaque grey.

A

'Sea-Fight' (12) between Dutch and English vessels gives very animated and striking notions of the subject. The ship of an admiral of the white is combating a Dutchman on our left; each uses her lower deck guns. On our right a Hollander is disabled: her masts fall, her boats seem to be lowered to receive the crew. The sea is very boisterous; a fire-ship is in the distance. Rare skill in painting has been employed in treating with exceptional good fortune the jets of white, dense, and almost ponderous smoke emitted by the guns; each mimic cloud projects its shadow on the water below and is followed by a streak of flame. The picture is signed "V. de Velde f." These four works were first mentioned in the Knowsley catalogue of 1729; in that of 1736 they are severally described as "bought of Mr. Casteel, price 78*l.* 15*s.*" They are uniform in size, being 2 ft. 3 in. by 3 ft. 11 in., and were doubtless painted *en suite*, if not to order, and represent a stage in the practice of the artist.

In the First Drawing Room we find a half-length figure of 'An Old Man resting his Hand on a Skull' (13), which bears the name of Lievens, was formerly attributed to Rembrandt, and is undoubtedly a very carefully and soundly modelled example, of high technical value, of the school of the latter master. The face has a pathetic and earnest expression on somewhat prosaic features; in this it resembles a variety of the Spanish school of devotional pictures. The tones are rich; the left hand is rather rough. It was etched by Hamlet Winstanley, son of that engineer of the Eddystone Lighthouse who perished with the structure which was destroyed in 1703. H. Winstanley was a pupil of Kneller's, and published a series of etchings from pictures in this house, which is entitled 'The Knowsley Gallery.' He was much employed as an etcher, copyist, and art adviser by the Earl of Derby of that day, who collected a large proportion of the works before us. Of Winstanley's well-known engraved portrait of himself, which is No. 353 here, we shall presently write. He made for his patron from famous pictures copies of unequal merit, to which we shall not refer again. Another and admirable copyist who was much employed by Lord Derby is largely represented here by miniature versions of portraits in various collections. This was William Derby, who produced a very valuable series of drawings in miniature for the engravers of Lodge's 'Illustrious Persons,' and is renowned as a copyist.



12. (13) A SEA FIGHT . . . . . W. Van de Velde.  
*Entrance Hall* (26.)

*Canvas.* 2ft. 3½in. × 3ft. 11in.

First appears in the 1729 Catalogue. Described in the 1736 Catalogue as "Ships, a sea-fight betwixt the Dutch and English." Bought of Mr. Casteel, price £78 15s.

The line of ships is here broken by a large disabled vessel, bearing Dutch colours, in front to the right. Her foremast has been shot away, and the broken mainmast is in the act of falling. Two small boats attend her. An English vessel appears in the far distance to the extreme left. Very prominently, to the left of centre, a French vessel (white flag) is engaging with one bearing Dutch colours. A fire-ship again appears in distance, to the extreme right. The sea is more boisterous in this picture than in any of the rest. The waves are shaded with a deep brown colour. Signed

*W. de Velde f.*

in black on a grey floating spar in central foreground.

One of the boldest and best of the series. An admirable example of the precision and freedom which distinguish the younger Van de Velde. His peculiarly blotchy touches, in technical execution, were afterwards imitated in the figures of Canaletto. Observe in this picture the long shadows from the vessels across the water. The general colour of the shadows is a solid instead of transparent brown. The smoke of the guns is expressed by opaque white, and the flashes of flame are very cleverly painted.

## FIRST DRAWING-ROOM.

13. (14) AN OLD MAN RESTING HIS HAND ON A SKULL . . . . . Lievens.  
*1st Drawing room* (73.)

*Canvas.* 2ft. 10in. × 2ft. 8½in.

First appears in the 1729 Catalogue, where it is attributed to Rembrandt. The same name is assigned to it in the 1736 Catalogue. Purchased for £25.

A half-length figure, life-size, of an aged philosopher, with broad spreading silvery beard, resting his right hand on a skull, the lower jaw. His dress is of a dull earthy red colour, with a large brown mantle covering the left arm.

A very fine 'Landscape' by Claude is No. 14 here and Smith's No. 416. It is a beautiful illustration of the middle period of that master's art, and comprises a vista of a river crossed by a bridge, where a woman is passing with a mule, followed by a man carrying a stick and bundle. A castle is on a hill in the middle distance and distinctly seen against the clear bright sky. In the distance are ruined buildings, including an aqueduct. In the centre is a large, rich group of trees of dark tone, with water on our right. A glimpse between the trees on our left reveals cliffs, a circular temple, and a plateau with more cliffs, which reflect the light of the setting sun. In front of the water is a boat in which two men are leaving the shore. The charms of the picture are in the soft light of the sky and the lovely gradations of the vista. Technically speaking, the delicate and highly characteristic handling of the feathery foliage of the ashes and elms, which stands clearly and yet not sharply against the clouds, is the finest part of the work. With peculiar skill Claude introduced three swans floating on the water, so that their plumage seems to illuminate, without breaking up, the dense shadow of the foreground. Near these the herbage has been painted with unusual breadth and firmness. This part of the work has darkened a little, but it has suffered less in this respect than most of Claude's works.



A roll of paper, a large open volume, and an inkstand, containing an inverted pen, are on the table beside the skull.

The picture is very rich in tone, and has not been satisfactorily engraved by Winstanley, who etched it, the same way as the original, in his series of the Derby Gallery. Plate 9, No. 10.

The print is dated 1728, and inscribed, "Rembrandt pinxit. Alta 2. ped. 11 pol. Lata 2 ped. 9 pol."

14. (15) LANDSCAPE . . . . . *Claude Lorraine.*

*1. 1st Drawing R* Canvas. 2ft. 5in. × 3ft. 3in.

(33.)

Removed from Grosvenor Square.

A large rich group of trees rising dark in the centre, like a promontory, from a broad piece of water on the right hand side.

Conspicuous in front is a boat with two men in it, pushing off from the shore. This forms a bright contrast to the solidity of shadow cast by the mass of trees on the surface of the water. At a distance, to the right, is seen a wooden bridge, and a woman mounted on an ass, followed by a man with bundle and stick crossing it. A castle gate, with two round towers, is seen on the brow of a curved hill against the sunset sky.

In the distance, to the left of the central trees, are ruined buildings, like the Roman aqueducts and the upper part of the Coliseum. Sheep tended by two shepherds appear upon a flat open piece of ground.

Towards the front, the mass of dense shade is relieved by three swans swimming on the water. The dock-leaves, ferns, and other foreground accessories are remarkable for largeness of style. There is also a noticeable roundness of touch upon many of the leaves, and rich feathery foliage on certain branches among the trees, at either extremity of the picture, which Salvator Rosa not unfrequently adopted. This picture is described in Smith's Catalogue Raisonné of the works of Claude, page 381, No. 416.

15. (16) "SAN GIACOMO DELLA MARCA" . . . . . *Spagnoletto.*

*1. 1st Drawing R* Canvas. 2ft. 6in. × 2ft. 0½in.

(72.)

Bought by G. H. from the Casa Pristini at Naples in 1850.

The saint, turned to the left and seen to the elbows, holds a book with both hands. A cockle-shell is attached to his left

No.

16, 'The Marriage of St. Catherine,' by F. Verdier, an academical painter, one of the pupils of Le Brun, is a specimen of a class of works which owe a good deal to N. Poussin. The composition is graceful; some of the figures of angels are effeminate, and their inspiration is weak; but, on the whole, this is a pretty picture, with something that is agreeable in the colour and the carefully modelled forms. It is dated 1689.



shoulder. He holds between his arm and body, the peculiar staff with a hook at the upper part to suspend the scrip from, which distinguishes *St. James of Compostella*. His hat also is slung behind.

According to Husenbeth, *St. James of Marchia* is known by the emblem of a cup with a serpent by it.

This picture in all probability represents *St. James the Great of Compostella*. See Mrs. Jameson's *Sacred and Legendary Art*, ed. 1850, page 140.

A bold dark painting, with solid brown shadows.

16. (17) THE MARRIAGE OF ST. CATHERINE . . . . . *F. Verdiér.*

*First Drawing Room*

(29.)

Canvas. 2ft. 2½in. x 2ft. 8½in.

Bought by the 12th Earl of Derby, and brought from Grosvenor Square. First appears in the 1855 Catalogue.

On the left-hand side are the remains of a Roman Triumphal arch, with a Corinthian capital detached from it lying on the ground in the extreme corner. In the centre, at the foot of three trees, are seated the Virgin in a bright red dress and Joseph in a lilac tunic covered with yellow drapery. The latter holds a flat carpenter's rule in his left hand, and, resting his right on a fluted column, looks intently at the infant Saviour who stands at the Virgin's knees, putting a ring on the third finger of *St. Catherine's right hand*. The latter kneels before the Saviour in a dress of pure white, with a fillet of the same colour bound round her light brown hair. A portion of the wheel and the handle of a sword appear on the ground between her and the Saviour. Behind her, at the right hand extremity of the picture, are seated three naked, wingless children, busied in singing from a piece of written music.

A sistrum and tambourine lie on the ground beside them. Two winged and more effeminate looking angels, clad in long lilac and yellow garments, are playing upon a guitar and lyre. Three naked boy-angels with white wings hover in the air in front of the ruined columns, and hold a white wreath and a palm branch. A fourth flies over *St. Catherine* and scatters flowers.

A richly coloured picture, somewhat in the academic style of the French school. Forms carefully modelled; shadows very dark brown. The distant mountains and sea of a very deep rich

Nos. 17 and 27 are two remarkable landscapes by Il Canaletto, or B. Canale, the nephew of Canaletto, and one of the most successful followers of that able artist. These works represent on a large scale the celebrated fortress of Königstein on the Elbe, a virgin castle which is built on a lofty plateau. The first-mentioned example gives us a grand composition, owing not much to art, and representing a high horizon and a loftier pile of angular rocks, which has been scarped and otherwise shaped to sustain the gigantic structure which, with its numerous towers and long curtain walls, occupies the whole space at the summit and is oblong in plan. The longer side of the castle takes the light; the shorter one is, like all the foreground pasturage and rocky land, in shadow, out of which tall trees rise into the sunlit portion of the air, shine there in the lustre, and stand solid against the pale, somewhat cold, blue sky. Some shepherds, herdsmen, cattle, and sheep have been cleverly introduced. Notwithstanding the formality of certain of its parts, such as the group of elms in the middle and the distance of the foreground, this is, like its fellow, a fine and impressive picture. The handling and touch of the painter are here, as in other specimens of his skill, characteristically heavy and emphatic. No. 27 has similar qualities to its fellow landscape; the composition is more diversified and less simple than before, the rocks and buildings being broken into smaller masses, while the light and shade are not so massive in disposition as in the companion picture. A great shadow occupies nearly all the front and the middle distance. "In the centre," says Mr. Scharf, "a projecting sharp angle of walls and two high-roofed square houses form the loftiest point of buildings in the fortress. A flat terrace of wall runs out to our right with a circular end, which appears to be in progress of repair, as many persons with scaffolding are at work upon it." The same mode of breaking the foreground shadows has been employed in both these landscapes. The local colour of the buildings is richer in this picture than in its companion; rare solidity and considerable dexterity of touch distinguish both instances. Each owes much of its force to these thoroughly workman-like qualities, but most of its dignity is due to the noble composition it displays. These are by far the finest illustrations known to us of the powers of Il Canaletto. Mr. Scharf has noticed another view of Königstein by this painter in the possession of Earl Beauchamp at Madresfield.

blue. The signature on the pedestal of the arch to the extreme left, is only partially legible. It is

*F. Verrier*  
1689

and appears to have been F. Verdier, one of the best pupils of Le Brun, born 1651, died 1730. The date 1689 is complete.

17. (18) THE FORTRESS OF KÖNIGSTEIN.

*First Drawing Room.* Bernardo Canale, called *Il Canaletto*.  
(40.)

*Canvas.* 4ft. 4in. x 7ft. 8½in.

Brought from Grosvenor Square, and first appears in the 1850 Catalogue. A very large long picture.

A long line of yellow rock, covered with buildings, slopes away towards the right hand, facing the light. Large tall trees are conspicuous at this extremity. The sky is clear light blue, with a few white horizontal clouds. Two trees in deep shadow are also prominent in the centre. Numerous figures, some tending their flocks, enliven the scene. The cattle introduced in foreground, and grazing upon the green pastures on the sloping rocks, are well painted. A group of three figures, a shepherd and two women, are prominent in the foreground to the right. Light in the picture is admitted from the right-hand side; the middle ground being thrown into deep shade, and occupied by many figures and animals.

This celebrated Fortress of Königstein, almost the only one in Europe never yet taken, rises magnificently to a height of 779 feet above a small town of the same name on the river Elbe. The platform on which the fortress is built is several acres in extent, and the space is partly cultivated in fields and gardens. Napoleon vainly endeavoured to reduce it from Lilienstein. The approach to it through a slanting way cut in the rock is most extraordinary. Frederick Augustus II. took refuge there during the Seven Years' War. The fortress has also been used as a state prison. The royal treasures of Saxony have usually been deposited there during war.

A fine picture, taken from the extreme end, and showing the means of ascent, is at Madresfield in the Collection of Earl Beauchamp, painted by the same artist.

18. (19) JAMES BUTLER, FIRST DUKE OF ORMOND, K.G. Born, 1610 ;  
Died, 1688 . . . . . *After Sir Peter Lely.*

*First Drawing Room.* Octagonal. Oak panel. Diam. 7in. x 6in.

Purchased at Strawberry Hill in 1842. No. 101 of the eighteenth day's sale, p. 183, and there called the Earl of Southampton. See also Lord Orford's Works, vol. ii. p. 434.





Descended from the Irish Earls of Ormonde. Commanded the army in Ireland under Wentworth, Earl of Strafford. During the supremacy of Cromwell he retired to France, where he actively exerted himself to promote the restoration. Had been nominated to succeed to the Garter expected to fall vacant by Strafford's death. This recommendation was confirmed by Charles II. in 1661, and before the coronation he was created Duke of Ormond. He served twice as Lord Lieutenant of Ireland, and in 1670 was murderously attacked by Colonel Blood, who dragged him from his coach in a dark night in St. James's Street, with the avowed intention of hanging him at Tyburn. Happily the Duke was rescued; but Blood was permitted to escape the pursuit of justice. Ormond died at an advanced age at Kingston Lacy in Dorsetshire. He held the wand of Lord Steward of the Household from 1660 to his death.

A small half-length figure wearing the robes of the Order of the Garter, and turned as if walking to the left. A thin white wand is advanced in his right hand, and in the other, with the left arm placed a-kimbo, holding a black hat with a white plume, only a small part of which remains visible. His hair is long, and of a brown yellow colour, parted in the middle and falling in long curls on each side. The light is admitted from the right side. Part of a fluted column and base appear in background, towards left side. Inscribed on a paper pasted at the back, "*James, Duke of Ormond, in the reign of Charles I.*" The name was scratched through and altered into "*Southampton, temp. Car. II.*"

This portrait is interesting both as an early example of the painting of Sir Peter Lely, and as representing the Duke whilst retaining some appearance of youth. The introduction of the wand, and the style of dress, show that he must have already entered his fiftieth year. The original, a fine full-length picture, the size of life, is at Panshanger, in possession of his descendant by marriage, the Earl Cowper, K.G.

Portraits of the Duke of Ormond as an old man are comparatively numerous; the best being those at Hardwick, his daughter having been the first Duchess of Devonshire, and in the Bodleian Gallery at Oxford, of which University he was elected Chancellor in 1669.

A half-length picture, in robes and bearing the wand, formerly the property of Sir Charles Domvile, Bart., is now in the National Portrait Gallery.

19. (20) LANDSCAPE AND FIGURES . . . . .

*P. F. Ferg.*

*First Drawing Room*

Copper.  $8\frac{1}{4}$  in.  $\times$   $7\frac{1}{4}$  in.

(64.)

Brought from Grosvenor Square.

Travellers attacked by Banditti, in front of a ruined Castle.

By F. Mola is No. 20, a 'Riposo,' representing one of the painter's most frequently chosen and often hackneyed subjects. This is an example of an exceptionally warm tone, with careful finish, good character, and sound drawing. The motive of the landscape background reminds the observer of Claude. To turn to an able Dutch painter of portraits, who, having been a pupil of Paul Potter, adopted a late Italian manner, demands no considerable effort after quitting the ornate and academic graces which F. Mola borrowed of Guercino and Albano. The Dutch painter in question was Le Ducq, to whom is attributed the good 'Portrait of a Young Man' (22), in a grey hat, a head which is rich in fruits of well-trained skill, solid, firm, and well modelled. Le Ducq's works have frequently been awarded to better known men, an ascription which is honourable on all sides but that of the critics, who may have failed to recognize the skilful touch, clean handling, and somewhat tame expression of the faces which this capital craftsman really produced. No. 22, like many pictures in this collection, was formerly at Strawberry Hill (eighteenth day's sale, No. 107), where, amazing to relate, it was said to be by Frank Hals. As to this blunder of Walpole's, we have, in criticizing the qualities of the portrait, already stated enough to indicate its enormity. Such examples as this have been ascribed to B. Van der Helst, to G. Dou, to Terburg, and to Tilborgh, but Hals's brusque vigour was antithetical to Le Ducq's craftsmanship. A real Hals and a genuine Tilborgh will be mentioned further on.



To the left, horsemen are seen struggling with their assailants, and a cart, having passed a drawbridge, is being unladen by the robbers. To the extreme right, below, a lady in a coach passing through a stream, has been stopped by the armed men, who are stabbing her servants. Admirably painted with vigour of action, strength of colour, and great minuteness of execution.

Signed in black on brown in the lower right-hand corner, *f: Ferg, fec.*

20. (21) A RIPOSO . . . . . *Francesco Mola.*

*First Drawing Room* Canvas. 1ft. 5¼in. × 1ft. 7¾in. (31.)

Brought from Grosvenor Square. First appears in the 1855 Catalogue.

A well-known composition. Dark green landscape, and a pleasing mellow-toned picture. The holy family, small figures in proportion to the landscape, are resting beneath two lofty spreading trees. A bundle and a jar lie at the Virgin's feet. Joseph, to the left, leans upon a rock which conceals the lower part of his figure. Three winged heads of cherubs hover in a floating, isolated cloud above the figure of the Virgin. A shepherd, standing with staff and tending his flock, appears in a distant field among trees towards the right. Light admitted from the right-hand side.

21. (22) LANDSCAPE AND FIGURES. Companion to No. 20. *P. F. Ferg.*

*First Drawing Room* Copper. 8¼in. × 7¼in. (35.)

Numerous figures, on horse and foot, in front of a farmhouse, with a square ruined tower which they are plundering; some throwing goods in bundles out of a window, and others driving away cattle. Some are carrying off domestic utensils; in the centre a horseman is sounding a trumpet. Sharply and minutely painted.

Signed in brown on a stone in the left-hand corner *f: Ferg, f.*

22. (23) PORTRAIT OF A YOUNG MAN . . . . . *probably by Le Duc.*

*First Drawing Room* Copper. 6¼in. × 5¼in. (46.)

Purchased in 1842 at Strawberry Hill. See *Catalogue*, eighteenth day's sale, No. 107, page 184, where it was called "An Octagon Portrait of Frank Hals."

Painted in oil in the style of *Le Duc*, or *Gonzale Coques*. Of an octagonal form.

'Nicodemus visiting Jesus by Night' (23), which is attributed to Tintoret, is a good school replica, comprising the master's mannerisms, and was touched with a heavy hand. The *raison d'être* of the picture was a desire, which has not been fortunately expressed, to deal with strong shadows projected radially from a powerful candle. !

Portrait of a young man with smooth face, wearing a reddish-grey high-crowned hat having a broad turned-up brim, brownish grey dress, and a large handsomely wrought white lace falling-collar; seen to the waist, right hand raised to breast, the left holding a pair of brown gloves. General tone, ashen grey. A good picture with powerful and well-modelled shadows. Background plain grey.

23. (24) NICODEMUS VISITING JESUS BY NIGHT (St. John, iii. 2)

*First Drawing room*

*Tintoretto.*

(151.)

*Canvas. 2ft. 11½in. × 2ft. 3¾in.*

Bought from Winstanley for £50. First appears in the 1729 Catalogue.

Nicodemus, a perfectly dark figure, is seated in the centre, with his back to the spectator, listening to our Lord's discourse, his left hand being raised in action of surprise. Christ also is seated. Two disciples stand behind the chair of the Saviour, and two more figures are in front of an architecturally framed door on the right wall of the apartment.

The group is lighted by a large candle-torch, held by a seventh figure standing behind the chair of Nicodemus, on the extreme right. The shadows on the floor all proceed from the point above-named, and are skilfully managed.

Engraved, the reverse way, by H. Winstanley, in the Derby Gallery, Plate 1.

24. (25) CHARLOTTE DE LA TREMOILLE, COUNTESS OF DERBY *H. Bone.*

*First Drawing room* 7½in. × 5½in.

(39.)

Half-length figure, enamelled by Bone, after Vandyck. (See Nos. 75 and 145) 1846.

25. (26) THE VISION OF ST. ANTHONY OF PADUA . *Carlo Maratti.*

*First Drawing room*

*Canvas. 2ft. 4½in. × 2ft.*

(148.)

Purchased at Rome for £75. First appears in the 1729 Catalogue.

The Virgin and Infant Saviour, appearing to St. Anthony of Padua, who kneels in front of an altar. He receives a branch of lilies from the Saviour, a figure turned in the opposite direction. Boy-angels attend among the clouds, and two winged cherub heads hover above. The head of the Saviour is alone surrounded by a glory of light.





Two figures wearing gay dresses, but thrown into shade, appear in a distant garden, at the extreme right.

A similar picture on a smaller scale, and painted on copper, by A. Carracci, belongs to the Duke of Marlborough, in the collection at Blenheim. It is there called St. Domenic.

See Mrs. Jameson's "Legends of the Monastic Orders," ed. 1850, p. 299.

Engraved, the reverse way, by Winstanley in 1729.

26. (27) JAMES, SEVENTH EARL OF DERBY.

*First Drawing room* (Companion to No. 25.) *H. Bone.*  
(50.)

7½ in. × 5½ in.

This fine enamel was No. 1807 of the Exhibition of Miniatures at South Kensington in 1865. Half-length figure in a black cloak, enamelled by Bone, after Vandyck, 1846. (See No. 143.)

27. (28) FORTRESS OF KÖNIGSTEIN.

*First Drawing room* *Bernardo Canale, called Il Canaletto, 1724—1780.*  
(56.)

Canvas. 4ft. 4in. × 7ft. 8½ in.

First appears in the 1850 Catalogue. Companion picture to No. 18. Brought from Grosvenor Square.

This grand composition presents the massive rock in a view parallel with the plane of the picture. The light is admitted from the right side.

The buildings in this view are more varied, and the buildings and rocky surface of the citadel ground more broken by projecting angles and by trees creeping up the sides, than in the companion picture (No. 18). In the centre a projecting sharp angle of wall and two high-roofed square houses form the loftiest point of buildings on the fortress. A flat terrace of wall runs out to the right with a circular end, which appears to be in progress of repair, as many persons with scaffolding are at work upon it.

With the exception of the edge of a plateau, on which a gleam of sun falls in a horizontal line, lighting up two cows that are grazing some bushes, a horseman, and two shepherds talking to him, the foreground and middle portion are almost entirely in shadow.

Three boys at the foot of a tree in the left-hand corner are on a comparatively large scale, and the bright light upon them contrasts with the deep shadow cast on the flat curving road, along which a





carriage is passing, and near the bend of which two figures, a man and woman, are standing in conversation.

The tone over this part of the picture, where the ground rises in green slopes, winding among trees, enveloping both figures and vegetation, reminds me of Ruysdael's masterly view of Bentheim Castle, which was No. 708 of the Manchester 1857 Art Treasures Exhibition. This picture possesses many of the powerful effects of Canaletto, combined with the great advantage of well-executed landscape foliage, in which his uncle (like Prout in our own country) was strikingly deficient.

28. (29) PORTRAIT OF MARIA VERELST. . . . . Verelst.

*First Drawing room*

Copper. 8½ in. × 6½ in.

(54.)

First appears in the 1736 Catalogue. Purchased for £3 3s.

A pleasing portrait of a young lady, seen nearly half length, dressed in black, and standing within a square stone framework or window, the right-hand corner of which is filled by a brownish-purple curtain hanging in large folds and looped up against the right-hand side. A broad plain square white collar, tied in a remarkable manner at the throat, falls on each side over her shoulders. Her black sleeves are short and curiously cut, being lined with white. Her right hand is raised to her breast, whilst the left hand serves to support the other arm. Her dark brown hair is gathered into full masses of curls hanging on each side, so as to entirely conceal the ears. The hair at the top of the head is thin and close cut.

The background is a plain surface of blue-grey colour.

The figure much resembles that of the famous Anna Maria de Schurmann.

This picture was at one time erroneously attributed to Leonardo da Vinci.

29. (30) PORTRAIT OF A CARDINAL . . . . . Unknown.

*First Drawing room*

Square piece of Oak. 7½ in. × 5½ in.

(55.)

First appears in the 1841 Catalogue. Supposed to represent the Evêque de Luçon, Cardinal Richelieu. Purchased by G. H., at Brussels, 1817.

This ecclesiastical dignitary is seen, to the waist, within a brown oval frame, the figure itself directed towards the left, and the

- 'A Sea Piece' (30), by W. Van de Velde, was formerly the panel of a cabinet, and is now at least a dark and heavy picture, executed in what is really almost a monochrome of brown and grey. With this may be noticed the companion, No. 32, by the same artist, and like it taken from a cabinet. Though they are now very dark and cold, these works are remarkable for the impressive motive and grand masses of the clouds which appear to be reared like vast screens before the deep grey-blue firmament, while through gaps in both light is poured out copiously. In No. 30 appears that rare pictorial phenomenon a double rainbow; it is almost colourless, and arches above a fortress built on rocks. In No. 32 a large Dutch ship has just "gone about" near the rocky shore. These very attractive and doubtless genuine pictures are probably sketches or studies made for larger works. Their being so would account for the comparative slightness of the execution of the sea and land; yet this notion of ours is opposed by the high finish of the sky; nevertheless we may fancy that Van de Velde, inspired by some noble "motives" he had witnessed in nature, laboured lovingly on these parts of his studies.

head turned round looking to the right. He wears a small black skull cap, merely covering the top of the head, a broad slaty-lilac-coloured cape, bordered with red lines and having a straight row of scarlet buttons, broken into threes, down the front. His robe and sleeves are white, and he wears a small plain white turned-down collar round the neck.

A red cross, of the Patée form, hangs from below the cape. His eyes are grey-brown, and the hair dark brown and parted in the middle. It is quite grey towards and behind the ears. The moustaches and imperial under chin are pale grey. Cheeks smooth and round.

30. (31) SEA PIECE . . . . . *W. Van de Velde.*

*Faintly inscribed on the picture.* (32).  
Copper. 7½ ft. × 9 ft.

First appears in the 1782 Catalogue. Formerly the panel of a Cabinet. Brought from Weald Hall.

Ships in a storm. Light breaking from clouds in the left-hand corner. A double rainbow rises from the centre of the picture, arching over towards the right, covering a fortress among rocks; a white flag floating on the summit of the tower.

A dark and heavy picture, painted chiefly with brown and grey colours.

31. (32) SUNRISE. A HAVEN WITH SHIPPING, AND MANY FIGURES.

*Faintly inscribed on the picture.* *Manglard.* (313.)  
Canvas. 1 ft. × 1 ft. 10 in.

First appears in the 1850 Catalogue. Purchased by G. H. at Naples.

Bright yellow sunlight sky, surrounded by dark clouds, occupies the centre of the picture. The sun rises from behind a large mass of brown rock, with a fortress on the right-hand extremity overhanging the sea. To the extreme right, is a tower at the mouth of a harbour, with vessels lying at anchor.

A clever composition, crisply painted, with dark brown shadows. A two-masted vessel with full rigging and furled sails lies anchored off the principal and central mass of rock.

Painted on very coarse canvas. Inscribed on a paper pasted at the back, "George Hornby. *Landscape and shipping, by Manglard—Master of Vernet—bought at Naples, 1838.*"



- The Dutchman's work is No. 33, a half-length portrait of a gentleman in black, holding an inscribed paper in his right hand, and with a broad, square, falling white collar and white under-sleeves, called 'A Burgomaster.' Being a capital specimen of its order, this is a carefully and thoroughly finished picture and in excellent preservation. There is abundance of simple, sober fidelity to life and nature in the rendering of the likeness of the sitter, whose just record is before us. The handling of all parts may be described as "educated" rather than spontaneous; nevertheless, Tilborgh, like many other Dutch painters of his day, who had been carefully trained in technical modes, did not in consequence of such elaborate training lose his power to grasp character. On the contrary, it is clear that while the motives of the attitude and expression are quiet almost to demureness, the portraiture is as animated as the likeness is truthful, and in veracity these elements of the picture are not inferior to what we expect from the hands of Hals himself.

It is, while we are examining a collection like this, easy to find contrasts of styles, and antitheses of motive and sentiment. Few such contrasts could be stronger than that afforded by the Le Ducq and the Hals before us, yet these works respectively differ less widely than either of them differs from a charming miniature in oil, by Janet, called 'A French Nobleman' (34), which, like No. 22, came from Strawberry Hill to Knowsley (eleventh day, No. 13). The price given in 1842 for the Janet was ten guineas! It is the head of a smooth-faced young man, with small moustaches and yellow, close-cut hair, wearing a black surcoat, embroidered with silver, over a pink doublet; a black hat with a gold cord and *enseigne* is placed slanting to our left on his head, whilst white feathers droop behind his ear. The background is pale grass-green, with shadows projected on it. The face is characteristically painted with somewhat pale carnations and cool half-tints; the features have been most delicately pencilled, exquisitely drawn and modelled; it is in three-quarters view to our left; the light is also from our left. Mr. Scharf has noted that the face is very like that of Antoine de Bourbon. This picture, except the superficial varnish which has been applied in excess and is in bad condition, is still in perfect order. A Tintoret, a Janet, and a Tilborgh are not often to be criticized in one paragraph, as is now the case.

## 32. (33) SEA PIECE . . . . . W. Van de Velde.

*First Drawing room*

(30.)

Copper.  $7\frac{1}{2}$  ft.  $\times$  9 ft.

First appears in the 1782 Catalogue. Companion to No. 31. Formerly the panel of a cabinet; brought from Weald Hall.

A ship bearing the Dutch colours, beating about on a stormy sea. High rocks to left-hand, a gleam of light breaks through the clouds on the right. Lofty rocks and fir trees at this extremity. A second boat with small masts appears to the left.

Painted in a brown tone.

## 33. (34) A DUTCH BURGOMASTER . . . . . Tilborgh.

*First Drawing room*

(58.)

Panel.  $9\frac{1}{4}$  ft.  $\times$   $7\frac{1}{4}$  ft.

Bought at Brussels in 1818, by G. H.

Half-length portrait of a gentleman in black, with broad square white falling collar and undersleeves, holding a paper in his right hand, inscribed

TOVS JOVR

BIEN

FIN-

ET:

His left hand, with a ring on the little finger, holding gloves, is placed on the hip. His hair is dark brown and long flowing, is parted in the middle and hangs down to his shoulders.

Painted on oak panel, with a white gesso ground.

At the back of the frame is inscribed on a piece of paper, "Portrait of Tilborg, bought at Brussels 1818. George Hornby."

## 34. (35) A FRENCH NOBLEMAN . . . . . Janet.

*First Drawing room*

(41.)

Panel.  $6\frac{1}{2}$  ft.  $\times$   $3\frac{3}{4}$  ft.

Purchased in 1842 at Strawberry Hill, for £10 10s., where it appeared in the Sale Catalogue No. 13, of the eleventh day, as "a French courtier."

A smooth-faced young man, with small moustaches, and yellow close-cut hair; wearing a black surcoat, embroidered with silver, over a pink dress, barred horizontally with stripes of a deeper red. His black hat, with small gold tags and an enseigne on it, is placed slanting-wise on his head, inclining lowest to his right side, whilst white drooping feathers fall at the back behind his left ear. A small roundel, with an indistinct device, hangs by a gold cord

By Backhuizen is 'A Sea Piece: a Fresh Breeze' (36), a very characteristic example as to its shortcomings as well as to its considerable merits. On a very rough and darkly painted sea, which must, to a great degree, have lost brightness, fishermen in a smack are hauling in their trawling net, the heavy floats of which are drawn forwards; the net is full of fish. Other small craft are further off. A frigate, with Dutch colours set, has just tacked, and sails from us in the middle. Her movements and those of her smaller companions are admirably represented; she heels from the wind in the most natural manner. The whole of this picture is noteworthy for careful modelling; it is especially so with regard to the clouds and waves, all of which in one accord seem to be driven by the wind. The touch of the painter is, as usual, heavy, his pigments are opaque, his colour is slatey, although the sun is setting on our left. In the last-mentioned matter we see just recognition of, and an ineffectual effort to paint, the lurid glare of a stormy evening in the North Sea.—

round his neck. The background, as in most of the small portraits of this period, is of a flat pale grass-green tint, with shadows cast on it, as if from the figure represented. The face, very delicately painted in cool greyish tones, is seen in three quarters, turned to the left. Light admitted from the left hand. The countenance is very similar to that of *Antoine de Bourbon*.

Painted on a solid square panel, apparently mahogany, bevelled at the back.

35. (36) THE TRIUMPH OF VENUS . . . . . *Albano*.  
*First Drawing R* (118.)  
*Canvas. 2ft. 11in. x 4ft.*

First appears in the 1729 Catalogue. Bought from T. W. (Thomas Wright) for £200.

Eight Cupids, with torches and joined hands, are dancing in a circle round a marble group of Venus and Cupid, mounted on a lofty pedestal. A winged youth, or Genius, seated under a tree, plays a harp to the dancers, and a small Cupid hovers in the air over him, playing a triangle. On the opposite side, the right, two Cupids, seated in a car, perform on the pipe and tambourine.

In the deep blue sky above appear two distinct masses of clouds containing groups of deities, bearing reference to the judgment of Paris. On the left, Juno and Minerva are seen in precipitate flight, whilst, on the right, Venus, entirely nude, reclines on a cloud, holding the golden apple and caressing Cupid. The Three Graces stand behind her, two of whom are supporting a wide-spread drapery, which floats above and forms a background to the group. The third Grace crowns her.

Compare a pleasing oval picture by Albano in the Brera gallery, representing eight Cupids dancing round a tree. Engraved in Rosini's "*Storia della Pittura*," Tavola clxxx.

36. (37) SEA PIECE. A FRESH BREEZE . . . . . *Backhuysen*.  
*First Drawing R* (120.)  
*Canvas. 1ft. 8in. x 2ft. 4in.*

A large vessel with three masts, her sails set and the Dutch colours flying; has the Dutch arms and supporters carved at the stern, which is brought round nearly to face the spectator. A heavy fishing boat is a prominent dark object in the front, and from it a strong net full of fish and marked by floating casks connected by ropes, extends to the left-hand corner of the picture.



No. 38, 'The Interior of a Guard Room,' by D. Teniers, is painted on copper, no unfrequent practice of the artist's. Some time before 1729 it cost seventeen guineas, an extremely small price for an undoubtedly genuine example of the skill of an artist to whom the cataloguers have attributed the incredible number of more than one thousand works, by far the greater proportion of which must be either copies from genuine productions, or the "output" of a well-regulated manufactory working under the superintendence of Teniers himself. We all know how great must have been the share of assistants in the labours of M. Angelo, who, of course, barely touched more than half the paintings and sculptures which bear his name; he must have done as much as was possible if he made three-fourths of the designs which are attributed to him. As with him so with Raphael. Rembrandt and Rubens are known to have kept staffs of men in full work repeating their pictures or carrying out their designs. Of course all this has long been known or suspected; modern inquiries, not confined to the etchings of Rembrandt, have confirmed previous guesses to the same effect, and shown how large was the business which, apart from forgeries, was "personally conducted" by some of the greatest artists. Teniers must have had a well-trained body of assistants to whom we owe numerous excellent pictures; the names of some members of this body are known. It would be interesting if, by bringing together a very considerable number of paintings which bear the signatures of this artist, and comparing the intrinsic qualities they severally exhibit, we could determine which of various inscriptions is his own and was customarily placed on wholly genuine paintings.

The scene of 'The Interior of a Guard Room' is divided by a stone pier in the middle of the composition which shuts off a recess that is occupied by arms, armour, a drum, saddle, and other military implements. Conspicuous among these is a large white flag, blazoned red and green, leaning against the wall, with several halberds piled near it. All these objects are painted with the artist's characteristic dexterity, solidity, and firmness of an exquisitely precise touch, and with an unusual amount of pigment. On the other side of the pier stands the figure of a man, which is said—erroneously, we think—to represent Teniers himself, wearing a breastplate and holding a long walking staff; a fur-lined cap, with a white feather, is on his head; he looks demonstratively out of the picture; a boy carries away on our right the man's grey riding coat, which is laced with silver. Overhead is suspended a lantern, painted with delicious precision and wonderful delicacy of touch. A dog, whose forelegs have been shaved, has place between the figures, and looks at them. In the background are other persons, some of whom are playing at cards. A paper over the fireplace bears, with a rough drawing of a man's head, the date "A. 1646." If this was the date of the painting, it quite agrees with our knowledge of Teniers's mode in his thirty-sixth year. This picture is defective in nothing but a *raison d'être* or inspiring motive for the design—a defect which was but too common with the master. As we see it the metal might well be cut in equal halves, each of which would be even more consistent with itself than is the present whole.

Other fishing vessels with similar ropes lie out in the far distance. The wind blows from the left-hand. The sun appears to be setting at a point beyond the extreme left of the picture. The sky is of a peculiarly pinky colour in that direction.

**37. (38) THE FOREST OF ARDENNES . . . . . C. Huysman.**

*First Drawing Room*

Canvas. 3ft. 4½in. × 4ft. 2in.

(122.)

First appears in the Catalogue of 1841. Bought by G. H., at Brussels.

Tall trees on the left-hand, with a soft sunlight behind them. Numerous figures on sloping grass to the right, and a small piece of water in the centre. Shepherds and herdsmen are driving their oxen and cattle past the water, some of which are anxious to drink. In the middle distance to the left, shepherds are seen with their flocks, in various attitudes, upon green grass.

The figures are painted with great spirit, and touched with strong brown shadows.

**38. (39) INTERIOR OF A GUARD-ROOM . . . . . Teniers.**

*First Drawing Room*

Copper. 1ft. 9½in. × 2ft. 6in.

(149.)

First appears in the 1729 Catalogue. Price paid for the picture £17 17s.

The principal figure, standing in front on right hand, is recorded to be a portrait of Teniers himself. He wears a steel cuirass, light yellow sleeves, and a blue cap faced with fur, and a white feather. He looks fiercely forward out of the picture. To the extreme right a boy-page in lilac dress appears to be carrying away his outer coat. A stone pier divides the picture in a straight line down the centre. To the left, over a bench in front of a plain wall, are hung a round buckler, and pistols in holsters. Various suits of armour, a partizan, drum, saddle, and a large white flag, are leant against the wall, raised on stands, or laid on the floor.

In the foreground, in front of central division, stands a poodle dog, with legs and tail shorn in the old French fashion, looking towards the principal figures. In an inner room, to the right, are five persons, some of them seated playing at cards. On a paper over the fire-place is a rough drawing of a man's head, bearing date A. 1646. Two persons, of better quality, stand conversing in the middle ground, and serve as a link between the distant group and the foremost figures first described.



A genuine and very crisply painted picture. The general tone is cold, with warm brown shadows and glowing masses of red colour upon saddle, partizan and plumes of a helmet on left-hand side. The red of the sash and stockings of the front standing figure is much less powerful.

39. (40) BATTLE PIECE . . . . . *Graziani*.  
*First Drawing Room* (37.)  
 Canvas. 8½ in. x 1ft.

First appears in the 1841 Catalogue. Bought by G. H., at Rome.

A group of fighting horsemen, dashing painted with strong rich shadows.

40. (41) BATTLE PIECE. Similar to the preceding . . . *Graziani*.  
*First Drawing Room* (38.)  
 8½ in. x 1ft.

41. (43) BATTLE PIECE . . . . . *Graziani*.  
*First Drawing Room* (48.)  
 Canvas. 8½ in. x 1ft.

First appears in the 1841 Catalogue. Purchased by G. H. at Rome.

Horsemen galloping to the left. An open space and distant fight on the left-hand side.

42. (44) BATTLE PIECE . . . . . *Graziani*.  
*Do* (See preceding number.)  
 Canvas. 8½ in. x 1ft.

A vigorous conflict of cavalry, Turks and Europeans, upon a stone bridge, consisting of one arch.

43. (75) JAMES, SEVENTH EARL OF DERBY, CHARLOTTE DE LA TRÉ-  
*Do* MOILLE his Countess, and their DAUGHTER, the Isle of Man in  
 the distance. *Copy in water colours, from the large picture*  
*by Van Dyck belonging to the Earl of Clarendon.*

*W. Derby.*

1ft. 5in. x 1ft. 3in.





The original picture at The Grove is described as follows in Lady Theresa Lewis's valuable work on "Lives of the Friends of Lord-Chancellor Clarendon, illustrative of Portraits in his Gallery," vol. iii., page 338.

'One of Van Dyck's finest pictures, and in perfect preservation. Full length. The Earl dressed in black, with a black cloak, pointing to the Isle of Man in the distance. The Countess is dressed in white satin trimmed with lace, and pearls on the bodice; pearl necklace and earrings; round the waist a girdle of jewels. Holds some roses in her right hand; the left hand holds the skirt of her gown. Behind them stands a little girl with a reddish-coloured frock, trimmed with point lace, and white apron; her hands crossed upon her waist; apparently about five or six years old. \* \* \*

'The child is easily identified as Lady Katherine Stanley, afterwards Marchioness of Dorchester, by a portrait of her at Wentworth, when grown up.'

There is an elaborate description of this picture in Smith's "Catalogue Raisonné of Van Dyck's Works," No. 562, page 160.

As this nobleman did not succeed to the earldom till after the death of Van Dyck in 1641, he is here represented as Lord Strange. His daughter Katherine was born December 4th, 1631.\* The picture would, therefore, seem to have been painted about the year 1636 or 1637.

Enamel copies, half-length, of the two principal figures were taken by H. Bone, R.A. (see *ante*, Nos. 25 and 27). Lord Clarendon's picture was engraved by Robinson, in Baines' "History of Lancashire."

Inscribed on a paper, attached to a mahogany board at the back,

"1831.

*From the original by Vandyke*

*at Lord Clarendon's,*

*The Grove, Watford, Herts.*

*Drawn by W. Derby,*

*12, Osnaburgh Street, Regent's Park,  
London."*

**44. (76) THE DUCHESS OF ORLEANS . . . . Jervas, after Lely.**

*De*

Henrietta Maria, daughter of Charles I. of England and Henrietta Maria of France, wife of Philippe, Duc d'Orleans. Born 1644, died 1670.

*Panel. 1ft. 3in. x 1ft.*

\* See P. Draper's "House of Stanley," published at Ormskirk, 1864, 8vo, p. 245.



Formerly attributed to Sir P. Lely. This picture was purchased by the Earl of Derby at the Strawberry Hill sale, 1842, at the price of 20 guineas. See Sale Catalogue, p. 228, No. 122. It was exhibited at the Kensington Exhibition of Miniatures in 1855, No. 1891.

A bust portrait, looking to the spectator over her left shoulder. Light yellow hair, pearl necklace. Pale brown scarf and a jewelled chain over her pale green dress. Light admitted from the right-hand side.

On the back of the panel is inscribed,

“ *Henriette de France, fille  
d'Henri IV., femme de Charles 1<sup>r</sup>,  
Roy d'Angleterre, née (sic) en 1609,  
mariée en 1625, morte en 1669.*

---

*Duc de Valentinois 1748.*

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*Donné à Monsieur Horace Walpole  
par M. le Prince de Monaco 177-  
ce n est pas le portrait de la Reine Henriette,  
mais de sa fille aînée Marie Princesse d'Orange.”*

The last four lines have been added in the handwriting of Horace Walpole.

This portrait closely resembles one of Mrs. Car, attributed to Van Dyck, which was exhibited by Earl Somers at the British Institution in 1866, No. 111 of the Catalogue.

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## SECOND DRAWING-ROOM.

### 45. (45) PORTRAIT OF LOPE DE VEGA, 1562—1635.

*2nd Drawing room*

*Attributed to Velasquez.*  
(67.)

*Panel. 2ft. 6in. × 1ft. 11in.*

First appears in the 1846 Catalogue. Bought from Shugborough by the 13th Earl.

To the waist. An elderly person. Face seen in three-quarters turned to the left, looking at the spectator. Brownish complexion; smooth cheeks and chin, and large moustaches; much shadow on face; the light being admitted from the left hand.



The 'Portrait of an Unknown Gentleman' (46), which is "attributed to Sir A. More," is, we think, not by that artist, but a very good work of another Dutchman of the seventeenth century who had studied in the severe school which preceded the advent of Rubens, and retained the serious aims of that school, much as More himself retained them in his thorough-going practice. The hands of this portrait are admirably drawn, and the modelling of those members is exemplary. An hourglass, which is one of the accessories of this painting, bears a monogram, which may comprise the letters C. A. H. G. E. The date 1574 is in the

Wearing a black hat, with a large, and many times folded, white ruff. Dress solid black, faced with rich brown fur. Painted somewhat in the style of *De Vos*.

This portrait, being in a decidedly civilian style of costume, if really intended for Lope de Vega, must have been executed between the period of his serving in the Spanish Armada, 1588, and of his entering the Church. He announced himself as a "Familiar of the Holy Inquisition" in 1609, having then attained his 47th year. There is a portrait of Lope de Vega, by Alonzo Cano, at Wimpole, the seat of the Earl of Hardwicke.

The well-known portrait of Lope, engraved by Selma after Ximeno, wearing the cross of St. John and the cloak of the Inquisition, exhibits a more youthful countenance than in the picture before us.

46. (46) UNKNOWN PORTRAIT OF A GENTLEMAN, painted in 1574.

*2nd Drawing room*

*Attributed to Sir A. More.*

(405.)

*Panel. 2ft. 9½in. × 2ft. 1½in.*

Purchased from Mr. Burland by the 13th Earl for the sum of £18 18s.

Half length, life-size figure of a young man, with slight moustache and beard on chin, smooth cheeks, long, thin features, and dark brown eyes and hair, looking at the spectator. He stands towards the right, against a table covered with a greenish-yellow cloth. He rests his right hand on a large brown book, poised nearly upright, on the table. His left hand, almost touching the right, is raised, with extended fingers and palm towards the spectator. A strong shadow falls from his right hand and arm across the book, and on to the surface of the table below. Between the book and the right-hand corner of the picture is an hour-glass in a red-coloured framework, upon the base of which is inscribed the following monogram



in sharp black lines. The background is uniformly dark brown.

A very fine painting. The features and hands admirably drawn. The date, 1574, is inscribed on the upper left-hand corner.

No. 47, 'An Angel's Head,' by Guido or one of his able followers, is rich in sentimental pathos such as was affected by the school of Reni. It was probably cut out of a picture representing the Annunciation, and may belong to a figure of the angel Gabriel. The hands are crossed on the breast. In the figure of the 'Magdalen' (48), which is doubtless by Luca Giordano in imitation of Guido, we have the demonstrative mood of the former, his theatrical and emotional way, and the eclectic sentiment, or "air," of Reni. This Mary, a naked, life-size, recumbent figure, has long, dark hair, and looks to our left with streaming eyes, and in a manner which is extremely affected. The scene is a rocky nook, and includes the crucifix and vase of the devotee.

47. (47) ANGEL'S HEAD . . . . . Guido.  
*2nd Drawing Room* (94.)  
 2ft. 1in. × 1ft. 6½in.

First appears in the 1736 Catalogue. Bought of T. W. (Thomas Wright).

A square picture; figure life-size, seen to the waist, turned to the left. Head nearly in profile, looking up to the left. Both hands are crossed on the breast, in attitude of adoration. Very probably intended for the Archangel Gabriel at the moment of the Annunciation, and that there may have originally been a companion picture to it, representing the Virgin Mary. The grey wings are partly visible. Painted in somewhat of the hard style which distinguished Guido's earlier manner.

48. (48) THE MAGDALEN. . Luca Giordano, in imitation of Guido.  
*2nd Drawing Room* (68.)  
 Canvas. 3ft. 3in. × 2ft. 7in.

This appears to be the picture called Jordanus in the 1736 Catalogue, which was purchased for £21.

A reclining figure, life-size, with long dark hair, naked body, and a blue drapery covering the knees. She looks up to the left, tears streaming from her eyes. Her left arm is raised to the bosom, and her right crosses the body, supporting a skull in the right-hand corner. On a rock in front of the picture is a small dwarfed alabaster vase. A crucifix is planted behind her left elbow, with some rocks as a background. A ring of light, seen in perspective, surrounds her head for a nimbus.

The picture is not executed with remarkable spirit.

49. (49) LANDSCAPE AND STORMY SEA . . . . . Salvator Rosa.  
*2nd Drawing Room* (76.)  
 1ft. 2in. × 1ft. 6½in.

First appears in the 1729 Catalogue.

A wild, rocky scene, with a round tower or castle on crags in centre. A large tree is in foreground to the left, having behind it a wild, open sea. Three figures are in front. A dark picture with grey, sharp-edged clouds on a blue sky.

50. (50) RUINS OF A TEMPLE, FIGURES BATHING . . John Griffier.  
*2nd Drawing Room* (75.)  
 Copper. 1ft. 8in. × 2ft. 1in.

First appears in the Catalogue of 1736. Bought from T. W. (Thomas Wright), at the price of £15.





The crumbling ruins of a building appear in the centre, beside a deeply-shaded piece of water, in which three females are bathing. Five naked females are seated in a group in foreground on the left. To the right, across the stream, rises an architectural fountain, decorated with sculptures of marine deities and sea-horses, surmounted by a black pyramidal stone. In front of this fountain a naked female and three children, with very ruddy complexions, are reclining. The warm sunset sky towards the left, and well-massed shadows, with general richness of tone, betray an affinity to the works of Poelemburg.

The painter's name, in white letters, is inscribed in a tablet beneath a panel of sculptures on the front of the central ruin. Thus

Griffier

An effective and harmonious picture.

51. (51) PARIS. THE TOWER OF NESLE, PALAIS NEVERS AND LOUVRE (looking west), WITH A WATER TOURNAMENT.

*2nd Drawing room*

*Attributed to Baut and Boudewyns.*

(92.)

*Canvas. 1ft. 8in. x 2ft. 1in.*

First appears in the 1736 Catalogue.

The river Seine, flanked on both sides with noble buildings, is thronged with people in boats of all kinds; their main object of interest seeming to be a *Water Tournament*.

The quays, or handsome stone embankments, are crowded with people, and on the right side rises the magnificent palace of the Louvre. Seven vessels, highly decorated, having white flags and golden fleurs de lis, and rowed by seven oars on each side, convey various knights arrayed in classic armour, bearing shields and long spears. In most of these vessels fancifully dressed men are seen blowing trumpets, from which banners are suspended. Many spectators are collected in boats, and several gentlemen, mounted on horseback, are standing in the river, as if acting in the capacity of guards or appointed officials. The costume of the spectators, judging by the black hoods and tall head-dresses of the ladies, and the long buttoned coats of the men, would indicate a period corresponding with the reign of our William III. Some persons are dressed in fancy dresses, like Turks and Spaniards, but no masks

By Isaac Van Ostade  
we have in No. 52 one of his favourite subjects of 'Dutchmen Skating,' a snow scene of very warm and sunny character, admirably painted as to the sky and its nobly expressive masses of clouds, which give the right effect of a wintry sunset. Among the figures, which have been designed with much spirit and delineated with characteristic care, are to be seen a man pushing an old woman in a sledge, and a second man who, having tumbled down, picks up himself, his hat, and his stick; a third man, kneeling on our left, fixes a pair of long Dutch skates to his feet. Like several of the following pictures of the same school, this Isaac Van Ostade is enclosed by its ancient and original black frame, a carefully adjusted adjunct, which is far superior to the poor, cheap, and tawdry gilt frames of putty which are now commonly employed. Knowsley Hall is rich in fine old black, gilded, and carved picture frames, such as would make the fortune of a dealer.

M. Hondekoeter's 'Eagles and Dead Lamb' (53), which some time in the beginning of the last century cost 80*l.*, is a noble example of its class. It was No. 668 of the Manchester Art Treasures, and is signed. Three large eagles are grouped about a dead lamb, which is on the ground; one of the birds is perched on a branch on our right. The whole is of the most vigorous and masculine order of painting. Modelling was seldom better displayed than in the entrails of the lamb, which afford brilliant tones in contrast with the brown, iron-grey, and russet plumage of the birds.

are introduced. On the left bank of the river is a group of old houses and a lofty tower, the famous Tower of Nesle, composed in reality of two round towers combined. One of them being comparatively very thin, but a great deal loftier, forms a conspicuous object to the left of the centre, and forms a dark solid mass against the rich glow of a sunset sky. Some gentlemen on horse-back, in front of the picture, are crossing in a ferry-boat. The surface of the water is much rippled, in consequence of the great traffic upon it. For the companion picture, No. 66, see *post*, p. .

52. (52) DUTCHMEN SKATING . . . . . *Isaac Ostade.*

*2nd Drawing room*  
Panel. 1ft. 2½in. x 2ft.

(74.)

First appears in the 1736 Catalogue.

An upright picture, with large extent of sky. The horizon here, as in the paintings of De Vlieger, is very low. The square tower of an old church, near the centre, appears dark and cold against a cloudy wintry sky. A church spire may be faintly seen in the far distance to the left. The principal figures are a man pushing an old woman along in a sledge towards the right, a fallen man, still on his knees, picking up his hat and stick, and a man, on a tongue of land, fastening on his skates at the left-hand side.

The clouds, which occupy so large a portion of the picture, are remarkably well varied. They are rich and mellow in colour, and very grand in form, with occasional touches of bright light, as if really illumined by the rays of a winter sunset. The shadows of the figures on the ice are projected towards the spectator. A clever work, and certainly by Isaac instead of Adrian Ostade.

53. (53) EAGLES AND DEAD LAMB . . . . . *M. Hondecoeter.*

*2nd Drawing room* Canvas. 5ft. 6in. x 7ft. 4in.

First appears in 1729 Catalogue. Bought of T. W. (Thomas Wright), for the sum of £80.

A chef d'œuvre. Three large eagles are standing round the body of a lamb lying on the ground, with the head towards the left. The right-hand eagle is perched on the branch of a strong tree. The protruding entrails of the victim are painted with a vividness and reality worthy of Snyders. The principal eagle flaps his wings and raises one claw, and produces in his form a bold outline against the grey sky on the left hand. Younger birds are



Nos. 54 and 57 are by Teniers, companions to each other, and painted in that pale, almost monochrome grey which the artist affected when he desired to work rapidly. The former is 'Landscape and Figures,' the latter 'Hermit in a Cave'; both are signed. In both Tenierses animation of conception, spirited, precise, and free touch, and happy knack of composing the chief lines of his work are observable. In the former a castle stands on barren rocks on our right and dominates a bleak landscape; on our left is a *calvaire* on a mound, at the foot of which two roads converge. A group of peasants seem to be discussing which way they shall go. In the latter picture the hermit, a thoroughly Teniers-like figure, sits at the entrance of a sandstone cave reading, with a red pitcher and a bowl at his feet. These utensils have been touched with characteristic tact, lightness, and completeness. On our right is a charmingly delineated view of a champaign, including a castle on a rocky height.

Not far from the above, in the Second Drawing Room, is a very curious 'View of Old Paris,' including the Tour de Nesle, the Palais Nevers, and the Louvre, with a water tournament on the Seine, and numerous boats gathered near the combat. The *quais* have something like their present aspect; the costumes indicate the end of the seventeenth century as the date of the picture. Some figures in fancy dresses are included, and some passengers in a ferry-boat. The companion picture is No. 66, 'Paris, the Tour de Nesle and the Seine, looking East,' which gives a view the reverse of the above from the same side of the river. These views are by Baut and Boudewyns, who painted the figures with remarkable spirit, variety of incident, and in a very careful manner.

approaching in the air. Two small hawks, perched on a branch above, take a keen but furtive interest in the victim below them.

This very large picture is signed

*M. J. Ronde*

in small brown letters across the trunk of a tree, to the extreme right in the picture. The right half of the picture presents a dark mass of brown background. On the opposite side is a distant view of trees and some water.

This picture was contributed to the Great Exhibition at Manchester, in 1857, No. 668 of the Catalogue.

54. (54) LANDSCAPE AND FIGURES . . . . . *Teniers.*

*2nd Drawing room* ✓ *Sound oak panel. 10in. × 1ft. 2½in.* (62.)

First appears in the 1729 Catalogue.

A small square picture. A very bleak-looking scene, consisting of barren rocks, surmounted by a castle to the right of the centre, and, to the left, a rude wooden cross raised on a mound, constituting a point from which two roads diverge. A group of peasants in the right-hand corner seem to be discussing which road they should follow. Two travellers, only partially seen, are just disappearing down the road, which passes along the foot of the castle rock. Signed in brown, on a stone lying in the extreme right-hand corner,

*D.F*

No date.

Painted in pale colours. The sky is of a rich soft blue, with freely-painted grey clouds above.

55. (55) LANDSCAPE . . . . . *Herman Zachtlevén.*

*2nd Drawing room* ✓ *Canvas. 1ft. 2in. × 1ft. 7½in.* (80.)

First appears in the 1736 Catalogue.

Extensive view over a distant country, looking down from a height upon a broad river, flowing diagonally towards the right, and crossed by a bridge with eight arches. On the right side appear perpendicular rocks and buildings; a large passage boat is passing by them at that extreme end of the picture. The



central ground on this side of the river is richly wooded. The dark spire and body of a church on the hill rise prominently to the left of centre, and contrast boldly with a gleam of light on the water behind it.

A group of peasants, with a bundle and scythe, resting on the ground, form central objects in front of the picture.

Delicately and very minutely painted. The light clouds on the pale blue sky are illumined by a wintry sunlight. The distant hills are very blue in colour.

56. (56) LANDSCAPE . . . . . Herman Zachtleven  
*2nd Drawing room* (81.)

*Canvas. 1ft. 2in. x 1ft. 7½in.*

First appears in the 1736 Catalogue. Companion to the preceding.

An extensive view commanding a fertile plain, bounded by hills and watered by a river, which, in course of winding, appears twice in horizontal lines crossing the picture. In the centre, on one of the hills near the horizon, are the towers and spires of a large town. A tuft of trees, on the extreme right, occupies a summit of ground which slopes abruptly down towards the left. Immediately below, on that side, are the steeple and spires of a church, which, being entirely in shade, contrast strikingly with the gleam of sunlight on the green fields beyond. A travelling waggon, drawn by three horses, followed by one horseman carrying bags, are descending the steep hill from the right-hand corner. Still lower down, in strong shadow, are two herdsman with their cattle. The clouds in the blue sky are lighted from the left by the glowing warmth of the sun, and the foreground is painted with great force and deep brown shadows. The blueness, however, of the distance gives a cold tone to the whole picture.

The remains of a signature, *fc eM.*  
may be traced in the right-hand corner.

57. (57) HERMIT IN A CAVE . . . . . Teniers.

*2nd Drawing room* (61.)  
*Sound oak panel. 10in. x 1ft. 2½in.*

First appears in the 1729 Catalogue.

The rocks are of the same light stone-colour as in the companion



Next to the 'Hermit,' by Teniers, is a large Van Dyck of the Rubens period, representing in a characteristic manner 'Christ giving the Keys to Peter' (58) by means of life-size standing figures, shown to the knees and clad in "classic" draperies of rich colours, depicted with a rich, solid impasto and a somewhat heavy hand. Peter bends forward and salutes with a kiss the hand which gives the keys. The other apostles look on composedly. The faces are broader, more "Dutch," and less handsome, intelligent, and refined in the type they illustrate than we generally find in Van Dyck's pictures of a somewhat later period than that in question here. In this they resemble the types of Jordaens. The flesh shadows are of an uncommonly dark brown. The background is a flat brown tint.

picture, No. 54. The hermit, clothed like a monk, sits reading at the entrance of a lofty cave on the left-hand side in the picture. A red pitcher and bowl are on the ground before him. Water trickles from a rudely-made trough in a central hollow of the cave into a pond in the foreground. On the extreme right is a distant view of an open country, with a few trees, and a castle crowning the summit of a rock. Signed in brown, on a rock below the trough, with letters similar to the companion picture No. 54.

58. (58) CHRIST GIVING THE KEYS TO ST. PETER . . . *Van Dyck.*  
*2nd Drawing Room.* (84.)

*Canvas. 4ft. 6½in. × 3ft. 9½in.*

First appears in the 1729 Catalogue. Purchased from Mr. Casteel for £200. Engraved, the reverse way, by H. Winstanley, at Knowsley, in 1728.

This grand picture has all the power and effect of the painter's illustrious master, Rubens. The composite consists of five standing figures, larger than life, seen to the knees. The Saviour, with chest and right arm bare, clad in pure white drapery, turns to the left and gives the two keys—one gold, the other silver—to St. Peter, and, with his left hand, points down to two sheep whose heads appear in the right-hand corner. St. Peter, stooping lowly, receives the keys in both hands with great humility. His face is lost in deep brown shadow, whilst his hands relieve, partly in light and partly in dark, against the large mass of bright red of the central figure behind, and the black colour of his undergarment. St. Peter is enveloped in a large yellow mantle; his head is bald, and both he and the central apostle in red have grey hairs and beards. The nimbus, strongly marked by rays in Winstanley's engraving, is only indicated here by a small line of yellow over our Lord's forehead. The head of the youthful disciple, probably St. John, looking down, is painted with great force and finely-massed shadows, contrasting at the same time with the energy and dark hair and beard of the fifth figure to the left, immediately behind St. Peter, who looks up inquiringly and with animated expression to the Saviour. This is, perhaps, the very finest part of the picture. The background is of a uniform deep brown colour. Drawn in very large style, and marked by the rich brown shadows peculiar to Van Dyck.

By "Rubens and  
Snyders" we have a fine and vigorous version  
of the famous 'Boar Hunt' (59), which was en-  
graved by Le Grand in the Le Brun Gallery. The  
picture before us was No. 565 at Manchester  
in 1857. A hunter, armed with a broad-bladed  
boar spear, confronts a furious wild sow, which,  
after her kind, rushes blindly at him. Five  
brown, white, and black hounds fiercely attack  
the sow and her young, who fly to her for aid on  
our right of the picture. One of the little pigs  
has fallen to the foremost dog. The background  
is an open, well-lighted landscape. The energetic  
passion of the design of this work reveals Snyders  
at his best. It would be hard to paint a hunter  
with the spear in a truer or more vigorous  
manner; his head is of the noblest quality in its  
way, and, apart from the design, seems to us the  
sole portion of the picture which can be ascribed  
to Rubens; the rest may be Snyders's. The  
whole impresses as the finest version of an often-  
repeated painting of the best quality, probably  
the handiwork of a fine artist whose masculine  
mode of conception and design is, strangely  
enough, not represented in the National Gallery.

59. (59) BOAR HUNT . . . . . *Rubens and Snyders.*  
*2nd Drawing room* (89, B.)  
 Canvas. 5ft. 7in. × 8ft.

First appears in the 1736 Catalogue. Purchased of Mr. Casteel for £136 10s. Described by Pennant in 1773, p. 42. Engraved, the reverse way, by H. Winstanley, at Knowsley, in 1729.

The figure of a sportsman, the size of life, appears at the left-hand upper extremity of the picture. He is bareheaded, dressed in a purple-grey habit with broad open collar, holding a spear with both hands, which he energetically directs against a huge wild sow, who issues against him with great ferocity from a tangle of high grass and tall rushes on the opposite side. The hunter is assisted by a pack of five hounds, who drive two dark brown wild pigs towards their mother, one of which is already under the fangs of the foremost dog. Two more may be observed as having already reached the shelter of the parent. The rich red tassel of the man's spear, and the clear, warm brown colour of his complexion are very effective, and become redeeming points against the cold blue and white colour of the sky, and prevalent masses of green in the vegetation. The light rich colours of the dogs, white, black and brown, contribute also to produce a pleasing variety. Three small white flowers at the right-hand extremity of the picture tend likewise to enliven the solid dark mass at this corner.

The distant landscape towards the horizon, below the spear, is bright and cheerful.

There is an engraving either of this picture or one precisely similar to it, by L. Le Grand, in the Le Brun Gallery.

This picture was contributed to the Great Exhibition at Manchester in 1857, No. 565 of the Catalogue.

60. (60) A FARRIER'S SHOP . . . . . *Peter de Laer (Bamboccio).*  
*2nd Drawing room* (88.)  
 Sound oak panel, bevelled at the back. 8½in. × 10½in.

First appears in the 1846 Catalogue. Purchased by the 13th Earl at a sale at Phillips's for £5 5s.

A farrier is shoeing a brown horse among the ruins of some classical buildings. A horseman is drinking from a tankard, whilst his brown horse slakes his thirst at a trough, into which a boy is emptying a pail of water. A richly toned and very pleasing



Another capital artist—a peculiar genius whose best powers are in England but little known and not appreciated at their true value—is, like Snyder, ignored in the National Gallery and fairly well represented at Knowsley Hall. We refer to Jan Breughel, three of whose works are in the Second Drawing Room with the above. No. 61, 'Landscape,' comprises the entrance to a castle with lofty towers dominating the view on our left, near a river. The entrance is approached by a road on which are numerous most delicately and elaborately drawn miniature figures, all painted in clear, bright, and isolated tints which are perfectly harmonious. A river with boats that contain figures of fine quality is conspicuous in this picture. The distance, as with most of Breughel's productions and those of Mompers, his parallel in landscape painting, whose figures he often executed, is represented in what is almost a monochrome of thin blue pigment and exquisitely handled. There is a rainbow on our right. No. 62 is called 'A Caravan.' It has a distance which is not so blue as that of the last-named landscape, and was painted with a fuller brush and a greater amount of impasto than that example. It has a lovely rosy and white sky; the very tenderly painted distance represents a wide champaign and comprises a winding river and beautifully pencilled trees and banks of sward. A cottage and more trees are on our left. The figures are two men in bright red coats, and two horses grazing. A cart loaded with faggots is drawn by a white horse; before this a white dog trudges. This specimen is painted on copper and finished like an enamel. No. 63 is a 'Landscape' containing numerous very delicately drawn and highly finished figures in miniature, and reddish buildings which are grouped on our right. Boats are on a river which extends all along the front of the picture. Rocks and a fortress, which is painted in blue, and a charming silvery distance, are the leading elements of a gem of painting. The river seems to have been rubbed, yet it retains much beautiful workmanship, and has lost none of its sentiment. It is a pity that of the four Breughels—two of whom were extremely able men, while one of the two, *i.e.* the so-called "Hellish Breughel," or Peter the elder, was a fine, original, and powerful genius—not one is recognized in Trafalgar Square.

picture. Signed in yellow letters upon very dark brown in the right-hand corner,

*P. Loez*  
1694

61. (61) LANDSCAPE . . . . . *Breughel.*

*2nd Drawing Room*

(53.)

*Compact close-grained wood, different from oak. 9½ in. × 9½ in.*

First appears in the 1729 Catalogue.

The gates of a castle, a specimen of quaint old German architecture, with lofty towers, to the left, planted by the side of a river; other buildings are beyond on both banks. Numerous small figures appear on the road, and various figures in boats on the river. Distance very blue. A rainbow appears in the dark blue-grey sky across the upper right-hand corner.

62. (62) A CARAVAN . . . . . *Breughel.*

*2nd Drawing Room*

(51.)

*Copper. 7¾ in. × 10 in.*

First appears in the 1729 Catalogue.

A pleasing landscape, less blue in colouring than usual with this master. Pale, fresh green trees and a winding river in the distance to the right hand. Two men in bright scarlet jackets are prominent. A cottage and two slender trees are in foreground on the extreme left hand. Close to them is a large covered cart, with two horses grazing. Another cart containing faggots, and drawn by a white horse, advances along the road, preceded by a small white dog. A delicate and minutely finished picture.

63. (63) LANDSCAPE . . . . . *Breughel*

*2nd Drawing Room*

(52.)

*Compact close-grained wood, like No. 61. 9½ in. × 9½ in.*

First appears in 1729 Catalogue. Companion to picture No. 71.

The figures here also are equally small and numerous. The buildings are mainly clustered on the right-hand side, and the water, with boats on it, extends quite across to the left-hand side.

In this place it may be mentioned that at the time of our visit to Knowsley, Teniers's 'Dutch Wake' (64), which shows peasants regaling in the courtyard of a farmhouse, and is described as a spirited picture, freely painted with strong tones of rich brown, had been sent to be cleaned, while

Almost antithetical to the Breughels was Gaspar Poussin, to whom the fine 'Landscape' (65) is fairly attributed. It is a very excellent cabinet example, representing a rough woodland with a farm or castle in the mid distance, beyond which the rugged, blue-tinted tops of mountains are revealed plainly by the light of the sun. The foreground is nearly filled with solid masses of foliage, and contains two naked figures. The sky is cold and somewhat deficient in light; the general execution of this picture is a little heavy; the darkening of the front has materially reduced its attractiveness, although the solemn expression of the whole has not suffered much by this accident. It will be convenient to group with the above No. 77,

High crags, and buildings with lofty towers, appear in pale blue and white colours across the water. The principal buildings both in this and the companion picture are of a decided salmony tint, shaded dark brown. The distance is silvery grey. A very pretty picture.

64. (64) A DUTCH WAKE . . . . . *Teniers.*

*2nd Drawing Room* (87.)  
Canvas. 10 $\frac{3}{4}$ in.  $\times$  1ft. 2 $\frac{1}{2}$ in.

First appears in the 1729 Catalogue.

Peasants regaling in the courtyard of a farmhouse. In the centre a man and woman, preceded by a dog, are hurrying away as if taking leave of a party of men and women seated feasting at a table covered with a white cloth in the right-hand corner. Between this couple and the convivial party at the table, a man stands up, raising a glass of beer as if to pledge them. The woman carries a stick, and seems anxious to hurry her husband away, who waves a red cap to his former companions. On the left two women and a man appear to be carrying off a drunkard through the yard-gate. Freely painted, with strong tones of rich brown. A small oblong square picture.

65. (65) LANDSCAPE . . . . . *G. Poussin.*

*2nd Drawing Room* (90.)  
Canvas. 1ft. 7in.  $\times$  2ft. 2in.

A large mass of foliage on the right hand. Two nude figures, one with his back to the spectator, addresses the second, who only partially appears, leaning over from behind a mass of rock at the foot of large tree.

A pile of buildings on a rock rises in middle ground to left of centre; and a soft blue and grey sky, with a lofty mountain, compose the centre of the picture.

66. (66) PARIS. THE TOWER OF NESLE, AND THE RIVER SEINE, LOOKING EAST. Buildings and figures . . . *Baut and Boudewyns.*

*2nd Drawing Room* (91.)  
Canvas. 1ft. 3in.  $\times$  1ft. 10in.

First appears in the 1736 Catalogue. A companion picture to No. 51, in which the tower of Nesle appears on a different side of the picture.





The view in this picture appears to be taken from a different side of the tower, but without crossing the river near the Palace of Nevers, and consequently looking back to the spot whence the former picture was taken. The same lofty double tower\* now appears as a prominent object, dark against an early morning sky, on the right side in the picture. A large solid gateway, with steps, and a vase mounted on a pedestal, form a dark mass at the right-hand extremity. The numerous figures here introduced seem merely to be engaged in everyday occupations. Men are exercising and bathing horses, passengers are crossing in a ferry boat, and women are washing linen by beating it in the continental fashion. Ladies and gentlemen are promenading on the quay, attended by black pages, one of whom carries a circular umbrella. Gentlemen show their respectful attention to ladies who pass them in walking. Various persons seem to be occupied in buying and selling, and many dogs are scattered about among the motley throng. A large ship appears at a distance on the horizon. The figures all wear the costume of the close of the 17th century. Very spiritedly and minutely painted, and although apparently less brilliant and effective than No. 51, is in reality in a much more genuine and sound condition.

\* This celebrated tower is thus described in Dulaure's "*Histoire physique, civile, &c., de Paris*," 10 vols. 8vo, 1823-4.

"La Tour de Nesle était ronde, très élevée, et accouplée à une seconde tour plus haute, moins forte en diamètre, et qui contenait l'escalier à vis."

"La porte, la tour, et ce qui restait de l'hôtel de Nesle furent démolis en 1663 pour faire place au Collège Mazarin."

"La porte de Nesle, située sur la rive gauche de la Seine, vers le point où s'élève le pavillon oriental du Palais des Beaux Arts, ci-devant Collège Mazarin."

"Cette tour correspondait à une autre tour pareille, placée sur la rive opposée, qui s'élevait à peu distance du château du Louvre à l'angle de la muraille de Paris, et qu'on nommait *la Tour qui fait le coin*. Dans des temps de dangers, une chaîne de fer, dont l'extrémité était fixée à la Tour de Nesle, traversait la Seine."

"Cette Tour de Nesle et cette porte étaient nommée dans l'origine tour et porte de Philippe Hammelin." Vol. 3, pp. 129, 130; Vol. 4, p. 244.

The name of this tower is infamously associated with the practices of Jeanne de Bourgogne, wife of King Philip V., 1316-1322. See Brantôme, "*Femmes Galantes*," vol. 7, p. 217 of his works.

There are several interesting views of Paris about this period preserved in the galleries of the Louvre and Versailles.

See also an engraving by Della Bella, dated 1646, and entitled "*La Perspective du Pont Neuf de Paris*, Ludovico XIII," p. 359, Vol. III., of my Brussels edition, 1825.



67. (67) LANDSCAPE . . . . . *Gaspar Poussin.*  
*2nd Drawing room* (92.)  
*Canvas. 1ft. 7in. × 2ft. 1½in.*

The chief mass of foliage is on the left-hand side. The general effect of the scene is that of twilight, and the last gleams of sunlight are lingering on the summit of a crag towards the right-hand side. The sky is of a mellow, subdued blue colour. The light foliage of the principal tree is painted with admirable spirit. Two figures may be seen conversing in front, one of them reclining at length on a rock; but they are almost entirely lost in the deep shade.

The whole picture is very dark in tone.

68. (68) A HALT OF CAVALIERS . . . . . *Wouwermans.*  
*2nd Drawing room* (93.)  
*Oak panel. 2ft. 3in. × 3ft. 2in.*

First appears in the 1736 Catalogue.

To the left of the centre, a large peak rises boldly from a mass of brown rocks distinguished by a peculiarly dark edge, contrasting with a pale grey cloudy sky. These rocks all tend downwards to one point, and sink into water at the right-hand corner of the picture. A road here winds round the corner of the rock, forming a ledge or shelf, close by the square-shaped mass of a thatched roof with a small chimney forming a sharp angle with the solid pile of rock and trees in the centre of the picture. A cavalier in a red cloak, on a brown horse, seems advancing as if pursuing his journey, whilst a second figure has not yet mounted his white horse, and is still kneeling to fasten on his spurs. The dark figure of a man on a black rearing horse, at the turn of road, affords a strong contrast against the light sky. He is closely followed by a young man in pale green, mounted on a white horse, which somewhat softens the violence of the contrast produced by the previous figure. An Italian peasant boy, seated upon a laden cart, is playing a bagpipe. Women and children, with dogs, bales of goods and casks, form subordinate groups, but are almost entirely lost in the dark brown shade.

Signed in yellowish colour upon dark brown, on foreground, below the large trunk of a tree lying on the ground,

*LL W*

*Ann. Society  
24 March 1937  
169. 147*



WE agree with Mr. Scharf in believing 'Lot and his Daughters' (No. 69) to be the work of S. Bourdon, whose academic style and cultured mannerisms prevail in every portion of the work. The tints are brilliant, and strongly opposed to each other where contrasts are admitted.

Returning to the Second Drawing Room, we find there, hanging in a good light and prominent position, a large picture of 'Belshazzar's Feast' (70), which, on somewhat questionable grounds, we think, bears the name of Rembrandt, yet is certainly one of the most powerful and effective of its class, and remains in perfect condition. It was engraved by H. Hudson in 1725, and exhibited at the British Institution in 1821 and 1852, and at Manchester (No. 695) in 1857. It is Smith's No. 40, and included, without comments, in Herr Vosmaer's 'Catalogue Systématique' of the works of Rembrandt. H. Winstanley bought it from Mr. Fulwood for 125*l*. The figures are life size, and the design is so vigorous that they seem to be larger still. The king is attended by five persons, who are grouped closely with him and each other; thus the subject is expressed with emphasis. The light of lamps on the table crosses that which is emitted from the wall behind Belshazzar, who, attracted by the glare, has turned suddenly in his seat and risen so as to look behind him at the ominous characters traced on the wall by a muscular human hand. The monarch wears a tall white turban and a jewelled mantle, the ornaments of which sparkle in the opposed lights of the picture, and a grey body robe enriched with embroidery. He places one hand on a huge golden charger which lies on the table, as if he strove to grasp something which is tangible or real. With an expression of astonishment and dismay the other hand of Belshazzar is extended in the air, while its fingers are crooked like a bird's claw. There is much expression in the attitude, and, despite the lack of dignity and anything that is noble, or even royal, in the features of the king, his figure impresses the spectator by its energetic design. As to this, the tumultuous movements of the personages assort perfectly with the strongly opposed and broken lights and shadows, the terror of the subordinate figures, the falling of utensils from the table, and the spilling of the wine which they had contained. One of the women stares aghast at the face of the king; her female companion looks at an old bearded man, on whose features appears as much curiosity as apprehension. The woman clasps her hands as she looks. The king alone sees the minatory inscription, the courtiers are amazed at his emotion. As to the passionate conception of the subject which this very striking picture exhibits there cannot be two opinions; most of the accessories are treated with great tact and skill; the vessels on the table exhibit brush power and deft felicity of touch which can hardly be too much admired.

69. (69) LOT AND HIS DAUGHTERS . *Attributed to Pietro da Cortona.*  
*2nd Drawing room* (319.)  
*Canvas. 2ft. 5in. × 1ft. 11in.*

First appears in the 1855 Catalogue. Brought from Grosvenor Square.

A richly coloured academic picture, in the French style, probably by *Sebastian Bourdon*. Lot, covered only across the knees with some red drapery, is seated under a tree, looking up towards the left, and raising a golden cup in his right hand. One daughter kneels at his feet, pointing to a silver vase, and the other daughter stands behind him, supporting his arm that holds the cup with her right hand. The shadows are well massed, and warm in colour. The sky and hills to the left of a rich blue. The intensely deep blue drapery of the standing daughter contrasts effectively with the brilliant yellow of a scarf over her right arm, and the glowing crimson of the drapery on the old man's limbs. The hands are cleverly foreshortened in a style quite worthy of Guido.

70. (70) BELSHAZZAR'S FEAST . . . . . *Rembrandt.*  
*2nd Drawing room* (95.)  
*5ft. 5½in. × 6ft. 9½in.*

First appears in the 1736 Catalogue. Bought from H. Winstanley for £125.

A grand and very impressive picture, which, from its position in these drawing-rooms, facing the entrance from the hall, becomes an object of immediate attraction.

The first impression produced by this group, composed only of six half-length figures, all of them full life-size, is a pervading sense of *light*, and an artist would at once recognize the attainment of an extraordinary amount of richness without the employment of even a single brilliant or positive colour.

Here, as usual, Rembrandt has represented his subject under the influence of a double light.

This is especially perceptible on the cheek and back of the neck of a female figure seated in the extreme left-hand corner of the picture, where, from the apparent nearness of a candelabrum behind her, and the glare of the supernatural light proceeding from the letters on the farther side of the picture, the strength of both lights is nearly equal. On her bosom, however, and on the right hand holding a fan, the supernatural light prevails. It falls with dazzling brilliancy on the shoulders and hands of the female



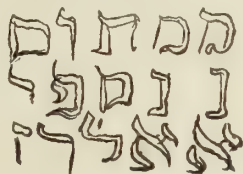
wearing a red dress, immediately beneath the glowing letters ; and the foreshortening of this figure, and the drawing of her extended left hand, are very remarkable.

The extreme simplicity of this picture is no less surprising than the grandeur of its effect.

- Belshazzar, on a scale larger than life, wearing a lofty turban, is seen in the centre, having started up from the table, looking round over his left shoulder with an expression of horror blended with astonishment. His left hand is raised, and the fingers are partially extended in surprise. The right falls on the silver cover of a dish on the table, as if intending to grasp something, but in vain. Both hands have a contracted bird-like character about them.

There is a barbaric splendour in his dress. His turkish turban, composed of many rolls of linen, is adorned with jewels, and surmounted by a diadem or crown, which sparkles only in a reflected light from the left. All positive brightness of colour on rubies or sapphires is lost in the superseding brilliancy of the light streaming from the letters. A large dark tassel hangs from the side of his turban, and a portion of the linen composing it falls down and spreads behind his neck like a veil, forming by its whiteness an artistic contrast, in different degrees of light, with his bare round chin and the straight line at the back of his neck. His gold brocaded mantle, abundantly jewelled and edged with fur, is fastened with pearls on his chest by a starlike jewel. A chain of jewels also hangs like a belt across a grey and silver undergarment. Plates with grapes, figs, and pomegranates lie upon the richly damasked white tablecloth.

The position of the miraculous hand in connection with the flaming inscription is deserving of attention. It has just written the last letter of the sentence, which, in accordance with the oriental method of writing, where the words proceed from right to left, would naturally bring the fingers to the left side (or apparently to us the beginning) of the last line.



The female figure immediately below, with the light streaming





down upon her, starts, not at the writing, but with surprise at the change that has taken place in the king.

The golden goblet held in her right hand towards the spectator, and from which the wine is still falling, is a marvel both of colour and foreshortening. The hollow bowl is so turned as to present to the spectator the rim in a perfect circle, exhibiting within it the most varied play of light in the polished surface of the receding interior. Immediately behind the king, towards the left, is a female figure in half light, with long hair and a band of pearls crossing her low forehead. Her countenance exhibits extreme terror as she clasps her hands, bending away from the king towards an old man wearing a turban and a white beard, who looks forward staringly, with open mouth and an expression of eager curiosity.

In the deep shadow to the extreme left, above the plumed head-dress of the female seated in front in the left-hand corner, may be discerned the head of a young man playing a pipe. His countenance is placid, and he seems to be quite unconscious of the commotion produced upon those immediately round the table. Close to the elbow of the king, below the clasped hands of the female already described, a golden goblet is falling, and the wine pouring from it splashes upon the richly wrought dish-cover on the table.

No columns or architectural accessories are introduced into the picture.

The astonishment of Belshazzar at the writing, which is seen by himself alone, and the surprise and confusion of the guests, caused solely by the king's bewilderment and agitation, afford a striking parallel to the banquet scene in Shakspeare's *Macbeth*, where his companions are disturbed, not by the sight of the ghost, but by the change in *Macbeth* himself, who has alone seen his murdered victim seated at his table.

This picture was engraved in mezzotint by H. Hudson, in 1725, when in the possession of Mr. T. Fulwood. Exhibited at the British Institution in 1821, and also in 1856. It was No. 695 of the Gallery of Ancient Masters at the great Manchester Exhibition of Art Treasures in 1857. See also Smith's "*Catalogue Raisonné of the Works of Rembrandt*," No. 40, p. 15. Described by Pennant in his "*Tour to Alston Moor*" in 1773, p. 41 of the 4th edition, 1801.

A  
good and genuine Poelemburg is numbered 71,  
and entitled 'Diana Asleep, Nymphs Bathing.'  
The execution is slighter and the figure of the  
goddess less elaborately graceful than usual  
with the clever designer, but the nymphs who  
recline on the ground and are surprised by two  
vine-crowned satyrs are elegant and animated.  
The background of this picture is enjoyable: it  
consists of a warm evening effect on delicately  
painted and happily composed trees and rocks.

71. (72) DIANA ASLEEP. NYMPHS BATHING . . . . *Poelemburg.*

*2nd 2d drawing* Small square rough oak panel. 9in. x 11½in.

First appears in the 1781 Catalogue.

Nymphs surprised by two satyrs, one of whom is crowned with vine wreath and garlands. In the foreground a naked female lies asleep, resting her arms on a large red drapery; a golden vase on the ground beside her. Four other females are precipitately retreating towards the left.

72. (73) TWO MEN CHEATING A THIRD PERSON AT CARDS . *Jan Miel.*

*2nd Drawing* Apparently on paper laid on canvas. 1ft. 8in. x 1ft. 3½in. (8.)

First appears in the Knowsley Catalogue of 1846. Purchased by the 13th Earl at Strawberry Hill in 1842. It is No. 87 of the twenty-first day's sale, p. 216 of the Catalogue. A tall picture.

Two men, one a cavalier-like youth in red coat, and an old man like a shepherd, are seated on the ground playing at cards. The latter is the victim; since a third figure, in a brown cloak and high-crowned Italian hat, stands behind him and holds up a small mirror, so as to display his cards to his adversary. A stone vase placed on a pedestal, sculptured with Hercules and the Nemean lion, is in the right-hand corner. Small heaps of gold and silver coin lie beside the gamblers, and a leather bottle with thongs is in the centre of the foreground. See Lord Orford's Works, 4to, vol. ii., page 465.

73. (74) DUTCH OFFICERS AND DRUMMER . . . . *Palamedes.*

*2nd 2d drawing* Sound piece of oak, bevelled at the back. 10½in. x 1ft. 1½in. (100.)

First appears in the 1736 Catalogue.

The interior of a guard-room. An officer seated appears to be giving orders to a man resting his hands on a drum, in the right-hand corner, whilst a servant is fastening a spur on to his right boot. In the distance are two men, one of them asleep on a truss of straw. To the left are two men, one rousing the other from sleep; and behind the drummer may be seen two soldiers standing at a chimney. A bundle of straw lies in the right-hand corner.

Signed in dark brown in left-hand corner, A. Palamedes.\*

*A Palamedes*

\* The family name of this artist was *Stevens*.

'The Head of Van Tromp' (74), which is ascribed to Lievens, is really a capitally painted, beautifully drawn, life-size bust of a young man, remarkable for careful modelling of the features of a genial face.

A large 'Hagar and Ishmael' (75), by S. Rosa, which appears with the last-named picture, is badly seen over a door in the Stucco Gallery. It has been for more than a hundred and fifty years in the possession of the Earls of Derby. It comprises a grand landscape, with rocks and trees, and a characteristically luminous sky. The baby outcast, a pretty figure, lies on a white cloth, the tint of which is the leading element of the chiaroscuro; in the foreground of the picture on our right an angelic youth floats on outspread wings over the child, and is dressed in white with a blue girdle. He speaks in an authoritative manner to Hagar, who turns away and leaves the boy in the wilderness. This vigorous picture owes more of its charm to the beauty and dignity of the landscape than to the figures. The latter have been painted with an amount of care which was not usual in Salvator's practice. The cipher of the artist occurs on a stone.



74. (390) HEAD OF VAN TROMP . . . . . *Levens.*  
*Panel, single piece of oak, bevelled at the back. 1ft. 10in. x 1ft. 5in.* (298.)

First appears in the 1736 Catalogue, under the name of "Van Trump," and followed by the description, "A head of one of the Earls of Derby, by Lievens. Price £6."

A bust picture, life size, of a young man with round shaven face, and a mole above the corner of his mouth, seen in three-quarters to the left, looking at the spectator. He wears a black cap, and a steel breastplate, partly enveloped in a crimson cloak. The background is dark brown. The face wears a cheerful expression, and rather indicates an English character. Smoothly painted in a golden tone.

## STUCCO GALLERY.

75. (77) HAGAR AND ISHMAEL . . . . . *Salvator Rosa.*  
*Canvas. 4ft. 9in. x 3ft. 7in.* (101.)

First appears in the 1729 Catalogue. See Lady Morgan's "Life of Salvator Rosa."

The infant, laid on a white linen, lies on his back, in the right-hand corner. A youthful angel with large white outspread wings, wearing a white garment with a blue band, is seated on a cloud, and looking over his shoulder, admonishes Hagar, who is departing towards the left. A distant landscape and yellow clouds form the background to her figure. To the left are large bold trunks of trees, with the bright sky shining between them.

It is signed



on the side of square stone beneath the child.

A solid and richly-toned picture.

Engraved the reverse way by H. Winstanley, plate 3 of the "Knowsley Gallery." No date. "Alta 5, ped. 1, pol, Lata 6 ped. 7 pol."

is a copy, cleverly made by Jervis, after Van Dyck's portrait of Dorothy (born Sidney), Countess of Sunderland, i.e. "Sacharissa," which is at Petworth. The copy was formerly in the "Beauty" room at Strawberry Hill; it was bought at the famous sale in 1842 for 7*l.* 17*s.* 6*d.*, and in 1865, as No. 1684, included in the Exhibition of Miniatures at South Kensington. The figure turns to our left and points to a rose tree. Close to the last hangs the following:

a fine Nicholas Poussin, which hangs in an unfortunate light in the Stucco Gallery at Knowsley, and represents in a most impressive and dramatic manner 'The Woman of Megara gathering the Ashes of Phocion.' Mr. Scharf tells us that the twelfth Earl of Derby bought this picture out of the cabinet of the King of France (Louis XV.), and that, with three other landscapes, it was engraved by Baudit, and again in outline in 'Landon,' iii. 56; it was engraved a third time by Reveil. It was No. 607 of the Art Treasures at Manchester. A glimpse of a solemn sky, which looks the graver on account of its brightness and the vastness of its sunlit clouds, is obtainable between two dense masses of dark foliage, one of which is on either side of this picture. In the broadly illuminated centre of the design are, in the distance, grouped the mountains and lofty temples of Megara, towards which a road winds from the gloomy shadows and spaces of hot sunlight which occupy the foreground. Here, half obscured, and yet distinct by means of her white dress, the "woman" kneels on the earth and is absorbed by her pious and heroic task. A man, whose expressive action seems to enjoin caution and who stands near the "woman," thus emphasizes the sentiment of a design the majestic force of which cannot be too much admired. The horror of the shadows and the brooding light which pervade this superb painting are like threatenings of thunder, ominous of the anger of the gods. Among the finest "landscapes of expression" to which a tragic sentiment imparts an irresistible charm and the grandest pathos, we know very few indeed which can be compared with this work of Poussin's. In the pathos of this design that master has surpassed himself. Felibien, 'Entretiens sur les Vies et sur les Ouvrages des plus excellens Peintres,' 1688, ii. 356, recorded that the master executed this picture for the Sieur Cerisiers in 1648. One of Fénelon's 'Dialogues of the Dead' refers emphatically to the fact that Poussin painted a picture in which the body of Phocion was borne out of Athens by two slaves, one young, the other old: the background of this work contained a view of the city. Poussin was fond of the history of Phocion, and illustrated it several times.

76. (78) DOROTHY SIDNEY, COUNTESS OF SUNDERLAND . . . *Jarvis.*

*Canvas. Oil. 1ft. 5½in. × 1ft. 2½in. (145.)*

Copied by Jarvis from Van Dyck. Formerly in the Beauty Room at Strawberry Hill, whence it was purchased by the Earl of Derby in 1842, at the price of £7 17s. 6d. See p. 227, No. 110 of the Sale Catalogue. It was exhibited at the South Kensington Collection of Miniatures in 1865, No. 1684 of the Catalogue. A small square picture. The original is at Petworth House.

The figure is turned to the left, pointing to rose tree. The light admitted from the right hand side.

The Lady Dorothy Sidney, Countess of Sunderland, was born 1620; married at Penshurst in 1639, to Henry Spencer, 1st Earl of Sunderland,\* and left a widow at the age of 23 years; friend and patron of John Evelyn; was buried at Brington 1684, having married secondly Robert Smythe, Esq., of Kent. Waller, the poet, celebrated her under the name of "Sacharissa."

77. (79) A WOMAN OF MEGARA GATHERING THE ASHES OF PHOCION.

*Nicholas Poussin.*  
*Canvas, of square oblong form. 3ft. 9in. × 5ft. 10in. (104.)*

First appears in the Knowsley Catalogue of 1782. Purchased by the 12th Earl from the cabinet of the King of France. Engraved by Baudet in a series of four landscapes. Engraved in outline by S. Bence, in Landon's "Vies et Oeuvres des Peintres les plus célèbres." Poussin, vol. iii., planche 56. Engraved also by Reveil for the "Musée de Peinture." The picture was No. 607 of the Manchester Art Treasures Exhibition in 1857.

A grand and solemn composition, one of the best examples of Poussin's peculiar powers.

In the centre, between two dense masses of tall trees, appears the distant city of Megara, with a rocky mountain towering above the middle temple. The road leading to the city is very sinuous; and the woman on her knees gathering up the ashes is within one of the bends near the foreground, quite in the centre of the picture. A young man stands by her, and his gesture indicates caution and the fear of being observed. The figures are small in proportion to the rest of the picture.

This picture was painted in 1648 for the Sieur Cerisiers (Felibien, "Entretiens sur les Vies et sur les Ouvrages des plus excellens Peintres." Paris, 1688, vol. ii., page 356).

Phocion, the Athenian, being condemned by his countrymen, B.C. 317, drank the fatal poison at the age of 85. His body was cast out on the frontiers of Megara, about a day's journey from Athens, and there burnt.† His ashes were reverently gathered up

\* Collins' Peerage, vol. i., pp. 395 and 405.

† Smith's "Dictionary of Geography," s. v. Megara, p. 313. North Plutarch, fol. 1612, p. 767.

—A good 'Fruit Piece' (79), which is signed "Borman," and exhibits considerable skill in a mode resembling that of De Heem (no picture by Borman is in any of our public galleries; a representation of a 'Guirnalda de Rosas con Mariposas,' by "A. Bosman," is in the Museo de Pintura at Madrid, in which the Virgin and St. Anne are enwreathed, as in the D. Seghers or Rottenhammer, No. 82, alluded to last week); 'Two Sheep' (81); 'Jacob's Journey' (101), by Castiglione;

and buried by a woman of Megara, from whose house fire had been obtained.

In the picture the woman appears to be unaided; but Plutarch relates that she had the assistance of handmaidens (Plutarch, Reiske, vol. 4, Phocion, page 358). When the Athenians repented of their conduct, the remains of Phocion were brought back to Athens, and interred at the public expense.

78. (80) AN ORIENTAL BATTLE PIECE . . . . . *Borgognone.*  
*Gallery* (105.)  
*Canvas, oblong form. 2ft. 7in. × 4ft. 6½in.*

First appears in the Catalogue of 1729. Bought of Mr. Casteel for £115 10s.

A crowd of horsemen, mostly armed with javelins, rushing towards the right. One man on the left wields a hammer; another, the foremost horseman, is in the act of turning round and discharging an arrow from a cal muc bow. Many men in turbans and horses have fallen wounded. An open plain, with fighting cavalry, is seen to the right.

79. (81) FRUIT PIECE . . . . . *Boreman or Van Heem.*  
*Gallery* (106.)  
*Pand. 1ft. 1¼in. × 10in.*

First appears in the Catalogue of 1841. Very well painted. Purchased at Reinagle's sale by the 13th Earl for £1 3s.

The fruit consists of grapes and a peach cut open; and a bunch of red currants hangs over the edge of a large slab of grey stone, the angle of which is shown on the left hand.

Signed, in left-hand corner, in pale brown letters on very dark background, "*Borman.*"

80. (82) YOUNG LADY'S PORTRAIT . . . . . *Attributed to Mireveldt.*  
*Gallery* (107.)  
*Canvas. 1ft. 4in. × 1ft. 0¾in.*

First appears in the 1841 Catalogue. An upright square picture. Purchased at Brussels by G. H.

Fair complexion and pink cheeks. The face is seen in three-quarters to the right. Her eyes are dark, and the hair light brown. A band of small jewels crosses the top of her head, pearls are in her ears, and a small cross, composed of six square black stones and three pendant pearls, hangs round her neck.

She wears a large open falling band or collar, edged with white lace. Her dress is black, and a black bow, with a diamond in the



‘The Expulsion’ (461), by A. Vander Werff, is, with all its smoothness of painting, ivory-like flesh, and conventional conception, a true rendering of the subject according to the ideas of the seventeenth century; the faces are common rather than beautiful,—see that of Adam,—the whole is more laboured than correct. It is a counterpart of the well-known example by the same painter in the Dulwich Gallery. ‘The Holy Family, surrounded by a Wreath of Flowers’ (82), consists of a rather hard and dry but most delicately painted garland on a dark ground, enclosing pretty figures of Christ and the Virgin and two angels, one of whom offers fruit, while the other plays on a guitar. It belonged to W. Roscoe, of Liverpool, and cost the Earl of Derby five guineas. It will remind the observer of the charming little picture No. 429 in the Louvre, which is attributed to Rubens, of a similar group, comprising an angel who places a wreath on the head of the Virgin, the whole being enclosed by a brilliantly painted garland. The flowers in the Louvre picture were formerly awarded to Jan Breughel de Velours, whose work the flowers in both pictures resemble. The example at Knowsley is ascribed to Rottenhammer the Younger, who, even when the two artists did not, as was their frequent practice, labour on one canvas, affected the style of Breughel as a flower painter. As an example of their joint studies in another way, see ‘Pan and Syrinx,’ No. 659 in the National Gallery. It is possible that Padre Seghers, Breughel’s pupil, had something to do with Lord Derby’s little picture, of which the subject not less than its treatment agrees with this notion of ours. We may ascribe the figures to Erasmus Quellinus. ‘A Festoon of Fruit’ (322) at Knowsley, which is hung in the dark, bears Seghers’s name in the catalogue.

centre, and gold chains attached to it, is attached to her breast. In one compartment of the white lace, as if wrought in white threads with the rest, may be detected the monogram

*EW*

81. (83) TWO SHEEP . . . . . *Castiglione.*

*Gallery* *Caucas, oblong square. 4ft. 3½in. × 5ft. 9in.*

First appears in the 1729 Catalogue. Bought of T. Winstanley for £15. Engraved, the reverse way, by Winstanley, forming plate 4 of his "Derby Gallery."

A white sheep, with the body turned towards the right, drinking from a pond in front of the picture. The other, a brown sheep, is browsing on the hanging branch of an oak tree, the solid trunk of which rises in the centre of the picture. A golden sunlight relieves the background towards the horizon.

82. (84) HOLY FAMILY, SURROUNDED BY A WREATH OF FLOWERS.

*Gallery*

*Probably by Rottenhamer.*

(193.)

*Copper, a tall square plate. 1ft. 2in. × 11in.*

First appears in the 1846 Catalogue. Purchased at Mr. Roscoe's sale for £5 5s.

The central oval contains kneeling angels ministering to the infant Saviour, supported in the Virgin's lap. One angel offers fruit on a dish; another, with red wings, plays a guitar. Golden rays are behind the figures, and the Holy Spirit, in the form of a dove, hovers above.

Around the oval, on a very dark ground, various fruits and flowers, on a small scale, are prettily arranged.

83. (85) PORTRAIT OF A LADY . . . . . *Unknown.*

*Gallery*

*Oak panel. Writing at the back. 1ft. 3½in. × 1ft.*

(110.)

Formerly at Strawberry Hill. Purchased at the sale in 1842 for £12 12s. See Catalogue, thirteenth day, No. 31, p. 134.

Considered by the Hon. Horace Walpole to represent Charlotte de la Tremouille, Countess of Derby. It has been engraved under that name by Nugent, in Harding's "Biographical Mirror," 1792, vol. i., p. 25, and is described as such in Lord Orford's "Collected Works," 4to, 1798, vol. ii., p. 491; no mention, however, is made of the source whence Horace Walpole obtained it.

A more curious than impressive picture is the allegorical composition styled 'Love of the Arts' (84), which has borne the names of Van Dyck and Snyder, but Mr. Scharf, who noticed a signature "G. S." on a palette, thinks it is the work of Gerard Seghers, one of Rubens's ablest assistants, brother of the above-named Padre (Daniel) Seghers, the flowerpainter. G. Seghers's portrait is included in the 'Centum Icones' by Van Dyck; it was engraved by Pontius—one of the rarer plates—and by L. Vorsterman the Younger. Here a naked genius, not Cupid, reclines on a rock under a tree, and near piles of arms and armour, martial musical instruments, and the like. The genius seems to be holding an arrow; a quiver is at his side. Emblems of peaceful occupations are on our left, and they comprise a globe and musical instruments; near these are fragments of sculpture, a painted portrait of a lady, a book, and implements used by artists. The genius is a fine, graceful, and carefully painted figure, marked by the finest taste of the school of Rubens, and, in execution at least, comparable in elegance of style with the analogous productions of Van Dyck himself. There is a Rubensian charm in the rich handling of the armour, again in the broad, soft illumination of the scene. By means of its great purity and wealth of colour this picture attracts painters who will not enter into the patent errors of the allegorical design.

The figure, seen nearly to the waist, is turned towards the right, with the face seen in three-quarters. Brown complexion, very dark hair and eyes. Over her neck and the upper part of her black dress is a plain, tight-fitting muslin collar. The background is very dark, but somewhat lighter on the right side, so as to give greater effect to the shadows of the face.

The copy made for the engraver to work from has not strictly preserved the character of the face. The complexion in the painting certainly differs from that of all the authentic portraits, which are remarkably fair.

84. (86) LOVE OF THE ARTS.

*Galleries*

*Van Dyck and Snyders, more probably by Seghers.*

(114.)

*Canvas, square oblong. 5ft. 6½in. × 8ft. 6in.*

First appears in the 1729 Catalogue, No. 84, where it is designated "Large Cupid and Still Life." Purchased from Sir John Lowther for £59 10s.

A youthful Genius, with white wings, reclines under a tree, which rises with rich green foliage in the centre of the picture. The naked cupid-like figure of the Genius occupies the right-hand half of the picture, and inclines towards the centre, resting his right cheek on his hand, with the elbow against the trunk of the tree. He looks with full eyes and a calm expression towards the spectator. The head and upper part of the figure are in shade; but gleams of bright light catch upon his forehead and the front of his golden hair, the edge of his wrist, his right breast, and the left forearm with remarkable brilliancy. The delicacy of the limbs and refinement of the forms belong to the highest class of works produced in the school of Rubens.

At the foot of the tree, in the centre, a handsome suit of armour lies on a large drum. A second suit, consisting only of cuirass and arm-pieces, stands upright beside it. The metal, highly-polished steel, is richly damascened with gold borderings and inlaid patterns of medallions and trophies. Around the left arm of the lower suit is a crimson band, tied with a large bow. Immediately below these, on the ground, lie a gun and a long sword with a richly-ornamented gilt handle. To the right of these, below the drum and under the feet of the Genius, are two gauntlets and a helmet, with open visor elaborately enriched to accord with the rest. A quiver of arrows and some crimson drapery are at the left side of the Genius, and he stretches his left arm across his





body, holding an arrow, with which he either touches, or which he withdraws from, the forearm of the suit of armour lying on the drum. A graceful plant, with vine-like tendrils, hangs from the larger branches of the central tree.

The arts of peace occupy the left-hand half of the picture. These consist of an upright musical instrument, a celestial globe, and a harp. In the distant landscape beyond, a domed building may be discerned amidst a mass of park-like trees. In front of the musical instruments are placed, on the ground, an antique marble head, that of the Venus de Medici, mounted on a circular polished stand, a statuette of a sitting female figure, uncovered to the waist, with a portrait of a lady in black cap and feathers, with blue dress, like Helena Forment, Rubens' second wife. Behind this is a vellum book, an open music book, laid on a tambourine. Sculpturing tools, chisels, a violin-bow, a curved horn, and an artist's palette set with colours, and brushes attached to it, complete the variety of objects so skilfully brought together. The foreground is painted with all the freedom and spirit of Van Dyck himself.

On the brown palette may be traced remains of the letters

*GS*

in dark letters, which apparently indicate the artist's name, Gerard Seghers. He was one of the most eminent of the assistants of Rubens. His first instructors in the art were Van Balen and Janssens. He resided at Antwerp, and died 1651. His brother Daniel, the Jesuit, was a celebrated flower-painter.

It has been engraved the reverse way by Winstanley, and is No. 6 of the "Derby Gallery." The engraving does not do justice to the original. The colour of the wing in reference to the sky has been reversed. The lady's portrait on the ground is made to assume a life-like appearance.\*

\* The following description of Seghers' works, taken from Smith's "Catalogue Raisonné of the Works of Rubens," London, 1830, p. 367, shows very fairly the estimation in which his productions are held by connoisseurs :—

"The similarity of this distinguished painter's works to those of Rubens consists more in the form and similitude of the figures than in the brilliancy of the colouring, but even in this particular many of his latter works are by no means deficient; their difference consisting chiefly in the shadows having a tendency to brown, and a slight degree of hardness in the outlines and in the marking of the features, with a palpable deficiency in that animated expression which is ever the distinguishing characteristic of Rubens."

Van Dyck painted the portrait of Seghers, and it has been engraved by Pontius among the Centum Icones, No. 43.

'The Return of Telemachus' (80), by Angelica Kauffman, and as pretty a "painted tale" as the dainty "female artist" could produce; the companion to the last being 'The Parting of Ulysses and Penelope' (88), another "sweet thing" in oils;

Returning from the Large Dining Room, where these portraits are, we find in the Stucco Gallery, Nos. 86 and 107, two very fine 'Views of the Interiors of Churches,' by De Lorme, an artist whose works are rare and quite different from those of other church painters, such as De Witte, Neefs, Van Nিকেle, and Steenwyck. There is a tolerable work of his in the Hermitage dated 1662, and there is another at Berlin, bought from the Suermondt Collection. Both of Lord Derby's pictures have been much darkened by time and deprivation of light; both show high finish, much clearness, and richness of light and shadow. The subject of No. 107 is very like St. Jacques's Church at Antwerp. It is a fine instance of graceful Low Country Gothic with a painted wooden roof, and proves the deep impression made on the artist by the pathos and dignity of his subject; this is a by no means common merit in "church interiors," most of which are dull enough. This work, which is signed and dated 1660, in representing daylight is a pendant to its companion (86), which not only depicts a classic building, but gives a profoundly gloomy round-vaulted interior illuminated by chandeliers at night, while No. 107 is filled with soft golden lustre, and, although more striking, is not superior to No. 86. Canopied tombs and several figures are revealed, or half revealed, by the candles in the latter, while in the former the personages are evidently of the reformed faith; one at least of the mural monuments retains the arms and armour of the deceased. In both pictures the figures have been treated with extreme care and skill.

85. (87) THE RETURN OF TELEMACHUS . . . *Angelica Kauffman.*

*Derby House*

*Canvas. 2ft. 2in. x 5ft. 4in.*

(112.)

First appears in the 1855 Catalogue. Brought from Grosvenor Square.

A long picture, originally designed as a "Sopra Porta."

The composition comprises seven figures. Penelope, having descended a flight of steps at the extreme left, embraces her son. She is dressed in a white robe, with gold flowers on it. Telemachus wears a red tunic or chiton. An elderly female, perhaps Euryclea, raises both arms in admiration. Vases adapted for perfume occupy the right-hand corner.

The picture is tamely painted, with strong local colours on the various dresses. The tints are broken and the shadows are strong and heavy.

86. (88) INTERIOR OF A CHURCH BY NIGHT . . . . *De Lorme.*

*Gallery*

*Panel. 3ft. 10½in. x 5ft.*

(113.)

First appears in the 1729 Catalogue. Bought from T. W. for £80

A dark picture. The interior of a lofty and spacious church with arched roof, in the classic style of architecture, divided into tiers of columns, the lower being roman-doric with plain shafts, lofty pedestal-bases, and having the frieze decorated with triglyphs. The upper range of columns is Corinthian.

The dimly-lighted roof is simply arched. Two chandeliers, filled with lighted tapers, hang in the nave. The floor is paved with slabs of black and white marble. Near the central chandelier is a pulpit, and still further to the right, in a kind of transept, is a lofty organ with numerous tiers of pipes, surmounted by a clock-dial. Between the two columns, on the right, a tomb, with an arched canopy and pinnacles, has been constructed. An altar, with two figures before it, appears in the recesses of an aisle on the opposite side. Three groups of standing figures occupy the middle of the picture, and are lighted by the central chandelier. The men are bare-headed, and wear classic robes or gowns. A woman points to the right-hand tomb, whilst her child expresses fear and clings to her. The woman's white head-dress is quite in the taste of Nicholas Poussin.

The picture is very highly finished, but the colours have much deepened by time.



mountains, with distant buildings and a large domed church. To the right of the centre, above the parapet of the quay may be seen the upper part of a richly decorated vessel, bearing a shield ducally crowned, and displaying the white cross on a red ground, the insignia of the Duchy of Savoy. Camels are waiting, on the right-hand extremity, for the unloading of a small vessel. Lofty buildings occupy the left-hand portion of the picture, and particularly a large domed church, with the portico turned towards the piazza, having a remarkable tower composed of three smaller circular ones, which rise dark against the glowing yellow of a Cuypp-like sky. On a balcony above, at the extreme left of the scene, are a cavalier and a lady with a parrot. Beneath them, projecting from the angle of the building, is an escutcheon bearing the arms of the Medici family, and an iron wrought frame or cresset to receive a lamp on the bracket. The number and variety of the figures occupying the foreground of the picture preclude any attempt at a complete enumeration. The scene is a perfect fair, and includes buyers and sellers of poultry, melons, fruits, and drinks; charlatans, monkeys, priests blessing with crosses and Indians carrying bales slung from a pole across their shoulders. Dominican friars, and farriers or tinmen at work, a harlequin, a woman playing the guitar, a large blue velvet umbrella, Turks and Greeks disputing or bargaining, donkeys with panniers of basket-work, cavaliers on horseback, and a large square coach, with a servant behind, drawn by two white horses, are all depicted with extraordinary minuteness, raciness, and fidelity.

The composition of this heterogeneous mass is so skilfully arranged that the eye, instead of being distracted, passes easily from one point to another. The general tone is very mellow.

The picture is signed in dark brown letters on the side of a step in the lower left-hand corner—

I L I N G E L B A C H 165/

It was exhibited at the Manchester Exhibition in 1857, No. 874 of the Catalogue, and contributed to the British Institution in 1861, No. 171 of the Catalogue.

90. (92) A SEA-HAVEN . . . . . *Manxland.*

*by the artist*

3ft. 3in. x 4ft. 4in.

(117.)

A large square picture, in a black and gold frame. Three pictures appear under this designation in the 1736 Catalogue. The first of them, No. 94, is attributed to "Bartholines," and the other two characterized in the "manner of Claude Lorraine."



One of the jovial company named above is well represented by the 'Landscape and Figures' (91) signed "Berchem, f.," which, as it hangs, cannot be seen fairly, but is evidently inspired by an effective and attractive motive. Mounted figures are traversing a rocky pass in the mellow lustre of a fine sunset, a square tower is placed high on a mass of rock between the pass and a deep hollow descending to the water, the placid surface of which reflects the rocks and piled foliage. As usual with the painter, the riders are passing a peasant on foot. A peddler with his pack rests against a rock.

Corinthian columns, lofty mountains, and tall square towers decline from the extreme left of the picture towards the level horizon of an open sea at the opposite extremity. A large vessel, with sails set, casts a long shadow across the water. The full sunlight in centre of the picture is reflected in a column on the water. Several figures stand upon the very dark rocky shore in the central foreground. The strong deep-tinted clouds are disposed in fanciful shapes over the broad expanse of a sunset sky.

The picture, although harsh in execution, has evidently been painted under the influence of Claude Lorraine's sea-port compositions.

91. (93) LANDSCAPE AND FIGURES . . . . . *Berchem.*

*L. L. L.*

*Canvas, square. 3ft. 5½in. · 4ft. 4½in.*

(60.)

First appears in the 1850 Catalogue. Brought from Grosvenor Square. The picture is described in the supplemental volume of Smith's "Catalogue Raisonné," p. 617, No. 72. It was exhibited at the British Institution in 1867, No. 108 of the Catalogue.

A rocky mountain pass, suffused in the mellow glow of sunset. Lofty rocks and trees occupy the left-hand portion of the picture, which lessen as they recede and terminate in a placid sheet of water. Behind a slender tree and partly concealed by it, in the centre of the picture, a square tower appears, perched on a square mass of rock between the mountain pass and the deep hollow descending to the water. At the foot of the central tree are seated a shepherd and girl with a basket and distaff. Along the road, to the left of these, three mules, with a girl mounted on the central one, are advancing to the front. A peasant, wearing a white goat-hair jacket, pauses to tie a packet near her foot. Deep massive shadows are thrown forward from this group across the sandy road. A pedlar, with a large basket and pack at his back, rests against a rock at the extreme left-hand corner of the picture. At the opposite extremity a square tower appears in the distance. Shepherds and various flocks are dispersed along the edge of the water.

The picture is signed, on the shadowed side of a large mass of rock, near the centre,

*Berchem . f.*

'Seneca in the Bath' (92), by  
Rubens; a capital example of Heemskerck's  
technical skill, called 'Monks in Retirement',  
(93) is by Heemskerck;

92. (94) *SENeca IN THE BATH* . . . . . *Rubens.*  
*Gallery* (138.)  
*Canvas. 3ft. 10in. x 2ft. 10in.*

First appears in the 1729 Catalogue. Purchased from Mr. Wickens, January 17th, 1722, for £36 15s.

A composition of three figures. Seneca, in the centre, stands facing the spectator, in a golden laver. A boy scribe, on the left side, looks up to him whilst writing in a book. A bearded man in a dark grey dress, on the opposite side, holds Seneca's left arm, and with his right hand grasps a sharp steel point. The hair and beard of Seneca are quite white. The background is very dark, with a portion of architecture to the left hand. Painted with many of the peculiarities of Jordaens.

Seneca the philosopher, and tutor of Nero, was born in Spain. His great wealth, and participation in the knowledge of his pupil's cruelties, combined to hasten his death. Nero at length, A.D. 65, sent a message to his old instructor, ordering him to die. Seneca directed his veins to be opened, and perished by a lingering death. In order to accelerate the flow of blood, which old age rendered painfully tardy, he was placed in a warm bath. His last words were taken down by persons called in for the purpose, and were afterwards published. His friend Statius Annaeus, a physician, attended him to the last. See Tacitus *Annales*, lib. xv., cap. 61—64.

The painter has literally adapted his principal figure from a celebrated statue, formerly in the Villa Borghese at Rome, now in the Gallery of Antiquities in the Louvre, No. 595 of the Catalogue. Its present state of restoration appears in the engraving made by R. Collin at Antwerp, 1675, for Sandrart's "*Teutschen Academie*," folio, Nürnberg, 1779, vol. ii., part 2, page 5.

The statue, which is the size of life, and executed in black marble, appears to have originally represented an African fisherman, and parallel figures have been cited by E. L. Visconti in his description of the Vatican Gallery. *Mus. Pio Clem.* tom. 3, tav. 32. *Lamberti's Villa Borghese*, vol. i., stanza 3, No. 10, and *Montelatici*, p. 254.

93. (95) *MONKS IN RETIREMENT* . . . . . *Heemskerk.*  
*Frider. Ruysdael* (354.)  
*Canvas, oblong square (retined), in a black and gold frame. 2ft. 2½in. x 2ft. 9in.*

This appears to be the picture which stands 21st on the 1729 Catalogue, entitled "*Heemskirk, a Fryar preaching in a Convent.*"





The interior of a rocky cavern, stocked with all kinds of eatables and provisions.

In the centre an old monk, standing on an elevation of rock, like a platform, seems to be preaching. His eyes are raised, and his right hand points upwards; but the gesture of the other hand indicates that his sermon has also reference to the bountiful supply of eatables stored around him. His auditory is composed of various aged friars seated round him, on the left. All, excepting the preacher, are clothed in dark brown tattered garments with cowls. On the extreme left a monk is attending to a boiling cauldron. To the right, in the distance, may be seen a monk descending some rudely constructed wooden steps with a heavy sack on his shoulders.

There is a picture of Elijah fed by the raven, in the background, which bears a significant allusion to the rest of the subject. The fish, bread, meat, flasks, and cooking utensils, are painted with great spirit and truthfulness.

Signed in red letters, upon the brown chopping-block in front to the right of the centre,

*Heemskerk*

94. (96) A SEA-HAVEN . . . . . *Mangland.*

*Salmon*

(121.)

*Canvas, oblong square, in a black and gold frame. 3ft. 3in. x 4ft. 4in.*

Apparently a "Sea-haven, in the manner of Claude Lorraine," in the 1736 Catalogue. Companion to No. 92.

The prospect commands an open sea, with the sun directly in the centre of the picture. Dark brown clouds float across the luminous yellow sky. A large round tower is prominent to the right of the centre, and to the left of centre a three-masted vessel, with all sails furled, carrying blue flags, foreshortened with stern to the spectator, produces an agreeable effect by the complicated lines of the rigging. A square tower rises on the opposite coast at the extreme left.

The line of sunlight on the water is more successful and softly treated than in No. 92. The water in the foreground is very dark, being in deep shadow.

'Landscape' (95) bears the signature of Wynants and the date 1617. This, good as it is, must, if the date be right, have been painted in the seventeenth year of the artist; it is almost equal to a capital Both. No. 96, 'Peacock and Hen,' is by Melchior d'Hondecoeter.

## 95. (97) LANDSCAPE. . . . . Wynants.

(63.)

*Canvas, square oblong. 3ft. 2in. × 3ft. 10in.*

First appears in the 1850 Catalogue. Painted in his 17th year. Brought from Grosvenor Square.

Tall thistles and red poppies are in the foreground towards the right hand. A broad sandy road recedes from the front of the picture towards the left passing behind some slender trees, through the branches of which the golden light of a sunset sky penetrates with a glow almost equal to the sultry effect of a painting by Both.

A man on a white horse, with an attendant carrying his gun, followed by a greyhound, advance along the road with their backs to the spectator. About the middle of the picture a gentleman and lady in black, seated on the trunk of a tree lying almost across the road, are seen conversing with a sportsman in a red dress. Horsemen and flocks of sheep are in a distant field to the right, which contains some finely-grown park trees at the foot of high stony mountains.

The white convolvulus or bindweed clings round the stems of two tall oak trees on the extreme right. The darkness of their broad-spreading foliage against the clear sky, produces a very effective contrast. This picture, which is in good preservation, may be ranked among the best productions of the master. It is signed and dated in black on a brown ground in the extreme right-hand corner—

*J. Wynants*  
1617

## 96. (98) PEACOCK AND HEN. . . . . Hondecoeter.

(123.)

*Canvas, oblong square. 3ft. 2in. × 3ft. 11in.*

First appears in the 1729 Catalogue.

The peacock advances to the right hand, trailing his tail on the ground, and looks back to the hen, who follows him and is only partially seen. The background is principally sky. Three barn-door fowls appear in the distance towards the right side. A well-painted picture in a dark and grey tone.

The signature may be partially traced in black letters, much obliterated, on the brown foreground in the left-hand corner, but very similar to those reproduced in No. 53.

Pro-  
duced in the studio of Giulio Romano and after  
Raphael's famous picture in the Farnesina Palace  
is the large, spirited, and vigorously if somewhat  
heavily painted 'Three Graces and Cupid,' or  
'Cupid showing his Mistress to the Graces.'  
The figure in the original picture of the Grace  
with her back towards us justifies by its beauty  
and nobility of style the tradition that Raphael  
painted it with his own hands, probably from  
the Fornarina, the rest of the picture being due  
to those of pupils, especially Penni's.

97. (99). THE THREE GRACES AND CUPID . . . *Giulio Romano.*  
(124.)

*Canvas, large upright square. 6ft. 3½in. × 4ft. 10½in.*

First appears in the 1736 Catalogue. It was purchased for £31 10s. Copied from the well-known composition by Raphael, in the Farnesina Palace at Rome.

Copied from Raphael. The original triangular form of the fresco is ingeniously modified in the present picture, by the introduction of clouds on each side. The blue background of the original is here exchanged for a deep brown.

The figures are finely drawn, and modelled with great care.

Raphael designed this series of mythological subjects, taken from the well-known fable introduced by Apuleius to decorate the loggia of the villa of the wealthy banker Agostino Chigi, on the Lungara at Rome, now known as the Farnesina Palace.

These designs belong to the latest period of Raphael's career. They were produced between the celebrated cartoons of the Acts of the Apostles and the Transfiguration, now in the Vatican. The date 1518 has been assigned to it in Le Monnier's edition of Vasari's works, vol. viii., page 66. When Raphael was engaged upon these works, his attention was much diverted by his love to the Fornarina, and Vasari relates that in order to secure their completion, Agostino Chigi prevailed on the lady to take up her abode in the house, and she was accordingly installed in apartments near to those where Raphael was to work. (Ibid. vol. viii., page 45.)

This composition is generally described as "Cupid showing his beloved one to the Graces."

The Grace with her back to the spectator is said to be the only one in the whole series which Raphael painted with his own hand. All the rest was executed by pupils from his Cartoons (Passavant's Raphael, vol. ii., page 345). The composition has been engraved by Marc Antonio. It is better known by the series of plates published by Nicolaus Dorigny in 1693. See also Landon, "Vies et Oeuvres des Peintres : " Raphael, vol. iv., pl. 192.

In the execution of this picture there appears more of the handling of Francesco Penni, who also assisted Raphael in these Farnesina frescoes, than of Giulio Romano to whom it has always been attributed. A copy by Tillemans also appears in the 1736 Knowsley Catalogue.



Another good  
Lingelbach is No. 100, 'A Doctor dressing a  
Patient's Leg,' bought from Strawberry Hill,  
thirteenth day, lot 6, for six guineas. It be-  
longed to Sir Robert Walpole, and his son called  
it a "Brewer." On inspection this picture gains  
on us; the grotesqueness of the painful expres-  
sion of the patient is a proof of the vigour of  
the artist.

98. (100) THE NATIVITY . . . . . *Caravaggio.*  
*Gallery* (127.)

*Canvas, large oblong square. 5ft. 4in. × 7ft. 6½in.*

First appears in the 1729 Catalogue. Purchased of Mr. Wicken, 6th March, 1722, for £126.

A composition of ten figures.

The Virgin, at the extreme left end of the picture, kneels in adoration to the infant Saviour laid on a white linen, which an old man raises as he regards the child with an expression of astonishment.

A woman leading a little girl enters on the right-hand side. A lamb lying on the ground, whilst its hind legs are held by a boy who kneels in the centre, is admirably foreshortened. The light falls on the figures from the left, and does not, as in the works of Correggio and Luca Giordano, emanate from the holy infant. The shadows are all strong, with abrupt transitions to the highest lights.

The models selected for the figures are similar to those employed by Spagnoletto, and are very Spanish in character.

99. (101) A MAN'S HEAD . . . . . *D. Ryckaert.*  
*Gallery* (125.)

*Canvas, small square. 11½in. × 5¾in.*

First appears in the 1841 Catalogue. Bought at Brussels by G. H.

The head, natural size, is seen in three-quarters, turned towards the right. The light is admitted from the right-hand side. He wears a plain white collar falling over a black dress. The hair and eyes are dark. The face, somewhat like *Guercino*, has a smiling expression. The background is dark brown. The back of his head is hidden by the left side of the frame.

100. (102) A DOCTOR DRESSING A PATIENT'S LEG . . . *Lingelbach.*  
*Gallery* (130.)

*Canvas, upright square. 1ft. 1½in. × 11¼in.*

Purchased May 9th, 1842, at Strawberry Hill, for £6 6s. (See Sale Catalogue, 13th day, No. 6, p. 132.) In Lord Orford's description of Strawberry Hill, vol. ii. of the 4th edition, 1798, p. 492, it is thus described: "A Dutch surgeon dressing a boor's leg; from Sir Robert Walpole's collection." No artist's name is mentioned; but in the Sale Catalogue that of "Brawer" was inserted.

An old man, wearing a red cap and spectacles, seated in a rude chair carved out of a large tub, is earnestly engaged in



applying a plaster to the skin of a man, sitting towards the left, who roars out with pain, and raises his clenched hand as if to threaten the doctor.

Behind them stands a man with a quill pen run through his nose. A stuffed alligator is suspended near the ceiling. Various shelves attached to the wall are crowded with bottles. A pestle and mortar and a glass retort are in the right-hand corner. High up, over a door, is a paper with a drawing of an obelisk with crouching figures below it, like the fountain in the Piazza Navona at Rome.

Carefully painted ; low in tone, but highly finished.

The subject, and not the execution, is characteristic of *Brauer*. The picture is signed in the left-hand lower corner in brown, sharp letters—

*J. Lingolbach*

101. (103) JACOB'S JOURNEY . . . . . *Castiglione*.

*Label*

Canvas, oblong square. 3ft. 3in. x 4ft. 10in.

(128.)

First appears in the 1729 Catalogue, and is there entitled "Jacob's Descent into Egypt." Purchased of H. Winstanley for £69 6s. It was etched by Winstanley in 1728, and forms the 13th plate of the "Derby Gallery."

Jacob, wearing a white turban and reddish mantle over a grey dress, and mounted on a white horse, is giving charge of a casket to a young man wearing a bright red dress, scarlet turban and blue feathers, standing at his side. The horse of the patriarch is turned towards the left. His white head, which occupies the centre of the picture, is painted with great force and truthfulness. Flocks of sheep, cattle, and mules heavily laden, follow in the same direction.

The foreground is strewn with various utensils, an abundance also of dead game, and a large brown chest or coffin lies in the middle ground, below the profile head of a white horse.

A rich brown-toned picture, with solid masses of dark shadows. The animals are admirably painted. Signed in black letters on brown ground, in the right-hand corner,

GIO: BENED  
CASTILION GENOA

'A Man's Head' (103) is by Hanneman, and admirably modelled, the work of an accomplished painter who is distinguished by a solid and masculine touch. 'A Boy's Head' in a white ruff (102) is attributed to Holbein; it is, as the learned cataloguer remarks, more Italian than German in execution, and probably the work of Bronzino. The expression is very sweet and natural; the execution is firm and learned; the carnations are silvery and pure; the condition is perfect.

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102. (104) A BOY'S HEAD . . . . . *Attributed to Holbein.*

*Gallery* Square oak panel. 1ft. 1½in. × 11in. (82.)

First appears in the 1841 Catalogue. Purchased by the 13th Earl from Sir Charles Grey.

On a paper pasted at the back is printed, "7. Portrait of a Youth, time of Holbein," to which has been added with a pen, "*Bought at the Oaks' sale, Sept. 15, 1840.*"

Only the bust is seen. He wears a plain white ruff, a black dress with grey sleeves, embroidered in horizontal bands. The face is nearly full, being slightly inclined towards the left. The shadows are well massed. More Italian than German in execution. Probably the work of *Bronzino*.

103. (105) MAN'S HEAD . . . . . *Hanneman.*

*Gallery* Canvas, square. 1ft. 0½in. × 11½in. (325.)

First appears in the 1841 Catalogue. Bought at Brussels by G. H.

It is a fine study of the head of a young man of the middle of the seventeenth century, with long flowing hair and a broad plain grey collar. The head, natural size, is turned in three quarters towards the right, and somewhat thrown back. The eyes are brilliant, and have a remarkably earnest expression. The light is admitted from the right-hand side. The face much resembles the portrait engraved as *Secretary Thurloe*, in Houbraken's "Heads of Illustrious Persons."

104. (106) THE CIRCUMCISION . . . . . *Luca Giordano.*

*Gallery* Canvas, oblong square. 4ft. 1in. × 5ft. 6½in. (131.)

First appears in the 1801 Catalogue. Bought by the 12th Earl. Companion to No. 113.

The High Priest, seated on a throne towards the right, with his face in shadow, receives the infant Saviour presented on a salver by a kneeling priest, wearing a broad yellow robe or pontifical cope. Simeon, holding a torch, stands behind, and the Virgin kneels meekly on one knee, whilst Joseph, in a yellow mantle, stands more to the right. On the extreme right is an aged man in a large red mantle with a stick. At the opposite extremity kneel a turbaned priest and a young man holding the service-book



open. Their mantles afford two broad masses of yellow and blue. Clouds, with winged cherub heads, descend into the temple. There is no nimbus or rays round the head of the infant Christ; but ring-shaped glories, drawn in perspective, encircle the heads of the Virgin and St. Joseph.

105. (107) NOAH AND HIS FAMILY PREPARING TO ENTER THE ARK.

*M. Carree.*

*Canvas, oblong square. 3ft. 5in. x 4ft. 8in.*

(217.)

First appears in the 1729 Catalogue, as "Noah Sacrificing," under the name of Castiglione. Purchased at Mr. Weter's sale, 17th January, 1722, for £26 5s.

It is described in the 1736 Catalogue, No. 82, as "Noah praying after himself, family, and cattle, are come out of the Ark."

The prominent and central feature of this picture is a woman seated in front of a red cow, with a child standing at her knee. A baboon is seated on a carpet, to the left, beside her. A white sheep with horns, and a large spaniel-headed dog, complete this central and somewhat isolated group. On the right are various birds and animals. To the left, quite in the distance, Noah appears kneeling in prayer. Beyond this, towards the extreme left, may be perceived the Ark floating in front of a large city, with numerous figures moving about and around it.

A dark heavy-toned picture, in which the human figures are much more drily painted than the animals. Signed in large black letters on brown, in the right-hand corner of the picture—

*M Carree fecit.*

106. (108) ST. WILLIAM OF AQUITAINE TAKING THE MONASTIC HABIT FROM ST. BENEDICT OF ANIAN . . . . . *After Guercino.*

(133.)

*Canvas, square upright, in black and gold frame. 4ft. 1½in. x 2ft. 8in.*

First appears in the 1736 Catalogue, under the title "St. Carlo taking a Religious Habit. Copy after Guido."

A very effective composition, with rich dark colours, well massed.

St. William, in armour, kneels upon the circular steps of the Bishop's throne, and raises his left hand to bring the garment over his head. St. Benedict of Anian, in episcopal costume, is seated on the left-hand side. Two standing figures, a soldier and a



white-robed monk, are conversing on the opposite side. In clouds above appear the Virgin and Child, with St. Peter and Paul beside them; and an angel with large dark wings descends towards the figure of St. William.

The original picture by Guercino, formerly in the church of St. Gregory at Bologna, has now been removed to the Picture Gallery of that city. It has been engraved by Desbois in Patin's *Selectæ*, page 103. The composition is faithfully expressed by C. Normand's outline-engraving in Landon's "*Annales du Musée*," 1806, vol. xii., planche 53.

St. William was Duke of Aquitaine in the time of Charlemagne, and a famous warrior and statesman of that day. Converted by the preaching and admonition of St. Benoît d'Aniane, he withdrew from the world and received the Benedictine habit from the hands of St. Benoît. St. William died about 813, and St. Benoît in 821. (Mrs. Jameson's "*Monastic Orders*," edition 1850, page 35.)

107. (109) INTERIOR OF A CHURCH . . . . . *De Lorme.*

(366.)

*Canvas, large square, in a black and gold frame. 3ft. 7in. x 3ft. 9in.*

First appears in the 1729 Catalogue, as "The inside of a Church by Day."

The view is taken looking towards the east. The columns to this apsidal end have massive plain white shafts, with black lozenge-shaped escutcheons attached to them. The central arches are more pointed than those at the sides, and resemble the eastern arches in Canterbury Cathedral. Nearly all the windows are filled with plain white glass; only a few colours, apparently the relics of previous times, remain in the top lights of the uppermost row. The roof is wooden, with a ribbing of a red and black pattern. The pavement is entirely dark grey; the bases of columns are painted black next the pavement. In lieu of the altar-piece seen in other churches is a screen, with pews in front of it. A central square, handsomely framed, contains the Apostle's Creed, written in gold upon a blue ground, and divided into twelve articles, headed "DE  
"12 ATE ICVL · VAN HET ALGEMINEN Chr. 1. Ik geleven in God  
"den Vader den schepper des hemels. 2. End in J. C.," &c.

The congregation appears to be composed of Anabaptists. All the men wear black hats.

Brown railings on each side are connected by a step, which extends across the picture. The figures are painted with great



A powerful design is represented in 'Hercules and Antæus' (108), by Rubens. The figures are life-size. Hercules, who is nearly in profile to our left, has grasped Antæus with both his arms, and crushes his victim against his chest, seeming at the same time to tear him up, so to say, from the earth. Antæus, doubling back, struggles and gasps, clutches one arm and the hair of his antagonist, and, with upraised face and open mouth, yells to the heavens in despair. Such is the design. The execution, including the drawing, modelling, and general treatment, is unusually heavy and dry for Rubens; the carnations are somewhat crude, too red, deficient in greyiness.

skill. A gentleman and lady in front, entering from the left-hand, are more gaily dressed than the rest. Two of the escutcheons are of a square shape, and have sword, helmet, and gauntlets attached to them. Thick rods pass across from arch to arch, and a helmet and shield are suspended from one on the right-hand side, as over the tomb of the Black Prince at Canterbury.

The picture is very excellent and vivid in effect.

Signed in brown on the front of the grey step, between a man in black and the gentleman and lady entering.

**A. DE LORME 1660**

**108. (110) HERCULES AND ANTÆUS . . . . . Rubens.**

*Under Bed Room*

(135.)

*Canvas, large upright square, relined. 6ft. 11in. x 4ft. 9½in.*

First appears in the 1729 Catalogue, under the correct designation of "Hercules and Antæus, by Sir P. Rubens;" but on the last page of the 1736 Catalogue the description had been perverted to "A picture of a man struggling with a Satyr."

Two naked figures, full length, the size of life.

Hercules, distinguished by the Nemean lion's skin, stands with his face in profile to the left, raising Antæus, who struggles and gasps, with the head thrown back and his mouth open; his left hand vainly endeavours to grasp the hair of his antagonist, who holds him with both arms round the waist. The background, to the left, is composed of sky and distant landscape; a great mass of dark brown rock occupies the right-hand side.

This picture is wrought with remarkable power in very deep red and yellow tones, and is a fine academic study. The head of Antæus, with streaming dark hair and starting eyes, is wonderfully painted. The light is admitted upon the group from the right of the centre above.

Antæus, a Libyan wrestler, was the son of Neptune and Terra. So long as he rested on the earth he always derived strength from his mother; Hercules perceiving this lifted Antæus in his arms, and whilst his feet were disengaged from the ground strangled him easily.

Notwithstanding that the fable is frequently referred to by ancient writers, it is somewhat singular that no representation of this contest has hitherto been met with among the remains of ancient art.

There is at Florence a large and very much restored marble group known by the name of "Hercules and Antæus;" but there



is no probability that the small portion of antique work which constitutes the centre of the composition was ever intended to represent that subject.

It has been engraved by Maffei in his "Raccolta," tavola 43.

Winckelmann, in his "Vorrede zur Geschichte der Kunst," (Sämmtliche Werke, Donanöschingen, 1825, vol. iii., page 20), holds this group in very low estimation, and expresses his surprise that Maffei should have attributed it to the chisel of Polyclitus. The cause of this error seems to have been a corrupt reading of a passage in Pliny's Natural History, recounting the various productions of this celebrated sculptor (Pliny, lib. 34, ed. Sillig, vol. v., page 150). The text, "Herculem qui Romæ hagera arma sumentem," was perverted into "Romæ Antæum a terra sustinentem." Compare also Sillig's "Dictionary of Ancient Artists," by Williams, 1836, s. v. Polyclitus, page 103.

This picture does not appear in Smith's "Catalogue Raisonné of the Works of Rubens," but he describes in his supplemental volume, page 338, No. 351, a small picture of the same subject on panel, in the collection of the Duke of Rutland at Belvoir Castle, size 2 feet 1, by 1 foot 8 inches.

There are two remarkable examples of the treatment of this subject in Italian art of the fifteenth and sixteenth century. One in the small panel picture by Antonio Pollajualo, preserved in the gallery of the Uffizij at Florence, engraved by Lasinio in the "Galleria di Firenze," 1817, vol. i., tav. 45. The grouping of the figures is very striking, and the last breath is seen issuing from the mouth of Antæus. The other instance is the well-known engraving by Marc Antonio, described in Cumberland's "Essay on Italian Engravings," 1827, No. clxiv., page 237.

109. (111) THE VIRGIN MARY AND THE ELEVEN. . . . Bassano.

*Gallery* Canvas, small, with an arched top. 3ft. 1in. x 1ft. 11in.

(136.)

First appears in the 1850 Catalogue.

The Virgin is represented seated in the centre, with a large book open on her knees. She wears a white hood, and folds her hands in prayer, the eyes being cast down towards the left. The apostles as aged men, wearing garments of powerful red, yellow, and lilac colours, are either seated or kneeling around her. One of them, in a red dress, sits facing the spectator. He also is studying a large book on his knees.

Technically speaking, one of the most noteworthy pictures here is Salvator Rosa's, 'Glaucus and Scylla' (110), the fine and romantic design of which was etched by the painter. The scene is the sea-shore, during a wild and dark evening, the terror of which is enhanced by lurid gleams along the edges of the waves and clouds. The nymph—whose white drapery is very distinct in the half-gloom, and reflects light on her tall, lithe, and nearly naked form—turns away from the briny and very fish-like god, whose flesh is ruddiness itself as he rises from the weed-clad rocks and hoary waste of the beach; over this his scaly "extension" is observable in large curves. She eludes his grasp by stooping, drawing up one foot, and turning sideways with a very animated and graceful action. Notwithstanding the questionable drawing of the figures, the nymph's contours are marked by a fine feeling for the morbidezza of "the life," her carnations are not without a charm in their silvery olive tint. The defects of the picture are but what we expect from Salvator; its merits emphatically represent his genius, and there are unexpected suggestions of female beauty. It is said to have been bought, before the middle of the last century, for 75*l*.



110. (112) GLAUCUS AND SCYLLA . . . . . *Salvator Rosa.**Gallery*

(134.)

*Canvas, square, relined at back. 2ft. 10in. x 2ft. 4½in.*

First appears in the 1729 Catalogue. According to the 1736 Catalogue, No. 40, it was purchased for £75. Engraved by Winstanley for the "Derby Gallery," bearing date 1728. Plate 15. A coarse copy of Salvator's own etching, the same way as the picture, will be found in Sandrart's "Teutsche Academie," folio; Nürnberg, 1773, Vol. VI., Taf. 61. Salvator's sketch was also facsimiled in Picart's "Impostures," plate 38.

Salvator himself etched the composition, with his monogram in the corner, the figures being turned the reverse way. Goupy also made a small square etching from it. A water-colour copy by Goupy appears in the 1736 Catalogue, purchased at the price of £21.

A gloomy picture, composed of two full-length figures. Scylla, a nymph in white drapery, shrinks from the marine god, who rises from the waves with white dripping locks and outspread arms. His long bristling tail, forming a serpent-like curve, fills the space between the two figures, whilst the extremity, shaped like a dolphin, rises high above his own head. The complexion of Glaucus is a deep red brown, which contrasts strikingly with the paleness of the female figure. Her body is almost entirely thrown into shade; but its depth is cleverly relieved by a reflected light. She rests her right hand on a rocky crag, near the left-hand corner, on the base of which is inscribed, in sharp clear black lines, the painter's usual monogram.



The dark gray sky is broken by a rich bright light towards the horizon and between the figures. The light falls on the figures from above on the left-hand side.

Winstanley in his engraving has reversed the monogram with the rest of the picture; he has, however, converted the shoulder-part of the scales on the hip of Glaucus into a positive wing, and has failed to give the rough icy character of the sea-god's head and beard.

Winstanley gives the measurement on his plate thus, "Alt., 2 ped., 11 pol., Lata 2 ped., 6 pol." This picture was exhibited at the British Institution in 1818, No. 61 of the Catalogue. It has also been engraved by Desplace the reverse way, with the following inscription, "*Glocus et Sylla ! se vend à Paris chez Basset.*"

Glaucus, a Boeotian fisherman, having accidentally eaten a par-

By Luca

Giordano is the effective 'Adoration of the Shepherds' (111), a good example of his spectacular mood and dashing style. The irradiated Virgin and Child are seated in the back of the stable, the whole of which their figures illuminate, while the lustre issues from that chamber and displays the advancing figures of the shepherds and women, who are in front, and bear lambs and brass vessels. An ox and an ass are in the foreground. Some peasants seem to be hurrying away, as if on their own business; yet they turn to look at the strangely radiant group in the centre. The heavy handling and opaque shadows of the painter are here redeemed by unusual brightness of tint and golden tones of great value. The whole is very mellow and rich. The artist's realistic notions in design and his power of entering into the homely character of his figures are conspicuous in this interesting work. 11

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ticular herb, became immortal. He became enamoured of Scylla, a beautiful maiden, and applied to Circe for means to make Scylla return his love; but Circe, in jealousy, metamorphosed her so that the upper part of her body remained that of a woman, while the lower part was changed into the tail of a serpent surrounded by dogs (Ovid, met. xiii). A representation of Glaucus, in ancient art, is described by Philostratus ("Imag." ii., 15) as a man whose hair and beard were dripping with water, with bristly eyebrows, his breast covered with seaweeds, and the lower part of the body ending in the tail of a fish.

It is interesting to compare this wild and romantic treatment of the subject by the Italian, Salvator, with a presumed antique painting of Glaucus and Scylla engraved in the Museum Worsleyanum. The painting is now at Brocklesby Park, the residence of the Earl of Yarborough. Glaucus emerges from the water, and with one hand upon his breast, seems to be making an earnest appeal to the nymph who stands on the sea-shore in an attitude of complacent surprise. Her figure, above the hips, is entirely nude. The taste and execution of this fresco render it very probable that this may be one of the well-known productions of Guerra, instead of a genuine piece of antiquity.

111. (113) ADORATION OF THE SHEPHERDS . . . *Luca Giordano.*

*Gallery* Canvas, oblong square. 4ft. 1in. x 6ft. 7in.

(132.)

First appears in the 1801 Catalogue. Purchased by the 12th Earl. Companion to No. 106.

The principal subject of the picture takes place in the recess of a distant chamber on the left. The Virgin, enveloped in a pale blue mantle, has the infant lying on a white linen before her. The head of the Saviour is encircled with a glory, and a still larger one surrounds the figure of the Virgin. The whole scene is lighted as it were from this portion of the building. The inner chamber here referred to is raised on a wall or stone basement penetrated by a dark arch, in front of which an ox and ass are introduced. The latter lies down on some straw, with the fragment of a fluted column behind it. Both animals being nearly in front, appear very large in proportion to the rest. Shepherd-boys and women, with lambs and brazen pans and bundles, are ascending a flight of steps, advancing towards the left from the right-hand extremity of the composition.

Another highly energetic and dramatic Salvator is 'Jonah' (112), in which the prophet, an old white-bearded man, is issuing from the mouth of the whale, and starting forward, with the left arm raised in an attitude of surprise, while he looks backward with terror at the gaping jaws of the monster, which, like a vast arch, rises between the rocks and the heavily breaking sea. The evening sky comprises bars of dark blue and lurid white. This powerful rendering of an impressive and dramatic conception is worthy of a noble place among "gallery" pictures, a class which it represents in perfection. It needs an abundance of light, and care would ensure its complete preservation.

Rubens painted 'Diana and Calisto' (113) after Titian, and, of course, translated it to a certain extent into Flemish. The original, formerly in the Orleans Collection, is now in Bridgewater House; this copy, which, c. 1725, cost 350*l.*, may have been that which was sold in 1649 with King Charles's pictures for 30*l.* Titian was about seventy when he painted the original for Philip II., and, rich and sumptuous as it is, it is by no means one of his best works. The copy was at the British Institution in 1832 and 1852, and is Smith's No. 920. It is, no doubt, a very precious illustration of Rubens's studies after those who were to him old masters, and one of a group of copies from Titian by the great Fleming. It shows how vigorously Rubens, despite his own nationality and its trammels, entered into the *motif* of the Italian; likewise it shows in what respect the student failed in his lesson and did not achieve the voluptuous but still noble type before him. Rubens's Diana is in no way ignoble, but simply lifelike and realistic; her legs have been shortened, her feet have been deformed by boots, her arms are heavy, her contours are maternal, not virginal. Calisto has suffered even more than her mistress in translation. The recumbent nymph in front with the arrows, and her companion, who grasps the culprit, have been more fortunate. The light is open, rich, and fine; the colour glows. The composition comprises eleven life-size figures.

A fine mellow picture, with bright golden and silvery tones. Painted opaquely, with a full body of colour and entirely free from glazing. Bold in execution, and yet finished with remarkable care. In good preservation.

Pennant, in describing this picture, says, "the awkward rusticity of the country people admirably expressed." See "Tour to Alston Moor in 1773," p. 43 of the 1801 edition.

112. (114) JONAH . . . . . *Salvator Rosa.*

*Gallery* Canvas, large upright square. 6ft. 5½in. × 4ft. 4in. (139.)

A bequest from Lady Jane Stanley, 1802.

The figure of Jonah, a white-headed and bearded old man, the size of life, is seen issuing from the whale. The figure starts forward to the left, raising the left arm in gesture of surprise. His face, seen nearly in profile, turned to the right, is almost lost in the deep shadow which covers his body and left shoulder. The whale, with open jaws, appears behind, and the tail rises beyond in a serpent-like curve against the moonlight-tinted sky.

The shadows are powerful, and effectively massed.

113. (115) DIANA AND CALISTO . . . . . *Rubens, after Titian.*

*Gallery* Canvas, oblong square. 6ft. 2½in. × 6ft. 7in. (140.)

First appears in the 1729 Catalogue. Purchased of Sir George Lowther for £350.

A fine and very interesting picture. The figures have an appearance of isolation, which is caused perhaps by the blackening of the shadows between them. The distant landscape, clouds, and fire darting from heaven, together with three small figures in the sky in the left-hand corner of the picture, are painted with great freedom and brilliancy. These last-named accessories do not appear in the original painting by Titian. This picture is almost the only instance in which the great Flemish artist appears to have felt trammelled in the act of copying. The drawing of the limbs of the figures betrays timidity, but the faces and forms of the women are invested with a decided Flemish character. The figure least open to these observations is, perhaps, that of the nymph, in a crimson satin dress, on whom Diana rests her left hand.



Another Spagnoletto, called 'The Martyrdom of St. Bartholomew' (114), comprises three figures the size of life, and in the beginning of the last century was bought for 62*l.* 10*s.* It is much finer than the 'Jacob,' and it was aptly described by Pennant, in the 'Tour to Alston Moor,' p. 45, as "a most horribly fine picture." The saint is extended naked and cross-wise on the ground; his right hand is bound to a tree, while the left hangs down, with its palm extended, as if appealing to the spectator, on whom his eyes are intently fixed. This striking point of design is quite characteristic of Ribera, who undoubtedly invented with gusto the grim executioner who from behind the victim turns and laughs in brutal, almost grotesque glee, and is thus contrasted with the homely yet dignified saint, from whose right hand and arm he, using both hands in the hideous task, strips the skin. A younger tormentor binds the martyr's left foot to a tree, and looks up to our right with a pitying expression and a thoughtful air, which, as Mr. Scharf suggests, indicate that his conversion to the faith of the sufferer may follow the completion of his task. Apart from its dreadfulness this is almost a masterpiece, so energetically dramatic is the design, so free and masculine are the drawing and modelling of the figures, so massive is the chiaroscuro, so forceful the arrangement of the light and shade. These fine qualities confirm the current idea that Ribera's evil fate denied his genius a fair opportunity when it involved him in the snares of the coarse Neapolitan School. Had this painter been born a hundred years sooner there was the making of a Sebastiano in him.

The stone statue of Cupid, raised on a lofty square pedestal, with bas-reliefs on the sides, and serving as a fountain by pouring water out of a vase, is painted with great force and richness of colour.

A composition of eleven figures. The moment is the discovery of Calisto's shame. The goddess Diana, extending her right arm, points indignantly to the fainting figure of the unhappy Calisto, who is supported in the arms of her companions. The general effect of the picture is the glow of evening.

The original picture was painted for Philip II. of Spain, when Titian was about seventy. It came to England in the Orleans collection, and is now in the gallery at Bridgewater House, London. (See Mrs. Jameson's "Private Galleries of Art," 1844, p. 129.)

This picture was exhibited at the British Institution in 1822, No. 10 of the Catalogue; and again in 1852, No. 52 of the Catalogue. It is also mentioned in Smith's "Catalogue Raisonné of the Works of Rubens, 1830," p. 272, No. 920.

Nagler, in his "Künstler-Lexicon" (s. v. Rubens, p. 515), says that whilst at Madrid in 1605, Rubens made three copies after Titian, namely, "Venus and Adonis," "Diana and Actæon," and the "Rape of Europa." A copy of Titian's Diana and Calisto, by Rubens, was sold among the effects of King Charles I. in 1649, for £30.

114. (116) THE MARTYRDOM OF ST. BARTHOLOMEW . . . *Spagnoletto.*

*Gallery* Canvas, large upright square. 6ft. 9in. x 5ft. 2in. (141.)

First appears in the 1729 Catalogue. Purchased for £62 10s. The composition comprises three figures the size of life.

The Saint lies on his back, with his head low, towards the right-hand corner. His right arm is drawn up and bound to a tree, whilst the left hangs down, with the palm of the hand extended, as if appealing to the spectator, upon whom also his eyes are fixed. The countenance of the Saint is most truthfully depicted. An executioner standing behind him, in the centre of the picture, looks towards his fellow-torturer with brutal laughter, whilst, with both hands, he tears the skin from the right arm and wrist of his victim. The second, and more youthful tormentor, is in the act of tightening the cord which binds the martyr's left foot to the trunk of a tree on the left-hand side of



the picture. He at the same time looks up to the right with so serious and thoughtful a countenance as to suggest the impression that his conversion must soon follow, recalling by the contrast of his expression a similar difference between the Penitent and bad thief who were crucified at the same time with our Lord.

The head of a marble statue, the Apollo Belvedere, and a foot belonging to it, but destitute of sandals, indicating the Pagan idols which the Saint had refused to worship, lie on the ground to the left. Two other male heads appear between the right shoulder of St. Bartholomew and the brutal executioner. The sky is very dark, and the shadows well massed; but the lights are flat, and terminate abruptly against the shadows, a peculiarity observable in most of Spagnoletto's genuine productions.

Pennant, p. 45, describes this as "a most horribly fine picture."

It has been engraved, the reverse way, by Winstanley, without a date. It is Plate 11 of the "Derby Gallery." In this engraving the foot of the statue in front has been omitted, and the remarkable countenance of the younger executioner has not been successfully rendered. Winstanley gives the following dimensions:—"Alta, ped. 6, pol. 10. Lat., ped. 5, pol. 3."

115. (117) AN OLD MAN'S HEAD . . . . . *Mola.*

*Gallery*

*Canvas, square. 1ft. 5in. × 1ft. 1in.*

(103.)

First appears in the 1736 Catalogue, where it is described as "An old head, Mola."

Head of a bald man, life-size, with a white beard, looking downwards towards the right. Probably intended for St. Peter. The light is admitted from the right-hand side, above.

116. (118) NOLI ME TANGERE . . . . . *School of Albano.*

*Gallery*

*Copper, in oil colours, small upright square. 1ft. 5in. × 1ft. 0½in.*

(143.)

First appears in the 1855 Catalogue. From Grosvenor Square.

The Magdalen, dressed in bright yellow, with a rich red drapery falling from her right arm and covering the lower part of her figure, is kneeling in the right-hand corner towards the Saviour, a majestic figure clothed simply in a white garment, who appears to be passing away from her towards the left. His right is raised, pointing

'Parnassus and the Muses' (117), which is ascribed to Rottenhammer; a curious picture by Old Franck (120), 'Pharaoh and his Host,' representing numerous quaint and well-designed figures, clad in outlandish costumes of bewilderingly brilliant colours, the whole being rich in queer expressions, odd incidents, and energetic movements; and 'Four Dogs' (123), an excellent and unusually richly coloured cabinet picture by G. Stubbs—the animals are spaniels. Two paintings, Nos. 129 and 131, signed by P. Van Bloemen, were exhibited at the British Institution in 1861, Nos. 45 and 47. The former is 'Horses in Camp Feeding'; the latter is 'Troopers shoeing Horses,' and superior to its fellow.



upwards. His face, looking back towards her, is in shadow. The stigmata, or wounds of the nails, are conspicuous on hands and feet. There is no glory round the Saviour's head. The background is composed of rude garden palings, and a brown rock, with trees boldly painted. The sky is a rich dark blue. A sharp-pointed spade lies at the foot of the Saviour, and a square plot of grass is partially seen towards the extreme left.

A mellow and very pleasing picture ; carefully finished. On the back of the copper is the following inscription in black letters, but inverted, that is, to be read with the top of the picture downwards :—

*Di Giuseppe Recchaig test  
adi 24 di gbre 1630*

which seems to imply the workmanship of Giuseppe di Reccha, on the 24th November, 1638.

There was a distinguished fruit painter of the name of Giuseppe Recco who became a Spanish cavalier, but he was only born in 1634, and died 1695.

I do not find any other painter of a name similar to this. Antonius Reccha, a monk of the first half of the 17th century, painted scripture subjects after the manner of Rubens.

**117. (119) PARNASSUS AND THE MUSES . . . . . Rottenhamer.**

*Tudor D. 12250*

(144.)

*Panel, square oblong. 1ft. 10in. × 2ft. 5in.*

First appears in the 1736 Catalogue, No. 50.

Minerva, in full armour, stands at the left-hand extremity of the picture, looking at the Muses, who are seated in a circle, all of them playing musical instruments. The colours of their draperies are bright, but inharmoniously arranged. The parts are too isolated by the intervention of deep brown rocks and heavy foliage ; and this produces a rather spotty appearance. Pegasus is on the summit of the mount, and Cupid, holding a wreath, hovers in the air over the head of Minerva. There is a glimpse of rich landscape on this side of the picture.

Far removed from the ornate and academical motives and styles of the above-named pictures is a large and quaint work of Old Franck called 'Pharaoh and his Host' (120), which we have already mentioned. It comprises a multitude of small figures in old Flemish and fancy costumes of vivid, isolated colours, including the Jews in the foreground, with household utensils, such as ladles, shovels, beakers, lamps, tongs, gridirons, and bellows, all in gold and silver, as well as other spoils of the Egyptians. Under the orders of his captain a man packs some of the treasures in a sack. Moses, perched high on a rock in the rear, bids the roaring waters return on the hosts of his foes. Other Jews, laden with goods, clamber from the sea up a rocky gorge to the plateau. Women wearing strange turbans and umbrella-shaped hats are seated among the pots and pans on our left. Pharaoh, in a blue dress, on the extreme right of the picture is suffering mortal fear; some corpses are already tossed on shore by the waves. Mr. Scharf justly admires the finer points of this picture, especially the extreme weariness and dejection shown by the faces of the overburdened Jews; their less tried companions are extremely cheerful. "Many of the shadows are produced by pure transparent colours on pure opaque lights." In this respect the picture resembles those of Mompers and his class, some of whom affected a clear, almost monochrome of blue (see p. 440, col. 3, on the landscapes of Jan Brueghel in the Second Drawing Room at Knowsley). There is at Blenheim another picture of this subject by the same painter, which is wonderfully finished, and crowded with incidents wealthy in character.

118. (120) HEAD OF ST. PETER, a Cartoon . . . . . *Rubens.**Gallery*

(102.)

1ft. 5in. × 11½in.

First appears in the 1846 Catalogue. Bought by the 13th Earl, at Webb's sale, for £10 10s.

A square picture, size of life, in a black and gold frame. The face is seen in full, with red hair and beard. The light admitted from the left-hand side.

119. (121) FLOWERS . . . . . *Giuseppe Recco.**Gallery*

(146.)

Canvas, small upright square. 1ft. 5in. × 1ft. 0½in.

First appears in the 1841 Catalogue. Purchased at Naples by G. H.

White and blue flowers in a red jar on a small slab.

120. (122) PHARAOH AND HIS HOST . . . . . *Old Franck.**Gallery*

(147.)

Oak panels, of oblong square shape, joined horizontally in the middle.

1ft. 10in. × 2ft. 6in.

First appears in the 1736 Catalogue. Bought of Mr. Broom, May 9th, 1722, for £31 10s.

A crowded scene, full of figures arrayed in brilliant colours. In the centre a patriarch, attired in blue and white, wearing a large turban, appears to be pointing to the left, and giving directions about the disposal of two sacks of gold plate. Crowds of people are moving from the left of centre with various animals. Women wearing strange turbans and umbrella-shaped hats of parti-colours are seated on the left hand, with various utensils minutely painted lying at their feet. These domestic utensils include a brass chandelier in separate pieces, a warming-pan, tongs, shovel, gridiron, candlesticks, snuffers, a saw, and a beam of scales and balances.

In the centre, immediately above the commanding patriarchal figure, upon a rock in the middle distance, stand five figures of superior dignity. Moses, the chief among them, raises his rod to the right, and is causing the waters to return and overwhelm the Egyptians. The latter are accordingly seen in all the distraction and horrors of immediate death. Pharaoh, in a blue dress, on the extreme right of the picture, raises both hands imploringly to heaven, whilst his people on horseback exhibit the extremity of terror. Several dead bodies are being tossed on shore by the violence of the waves. This is the best part of the picture. In



the lower corner, quite in the foreground, as if to contrast with the drowning Egyptians, some of the Israelites appear wearily toiling up the steep rocks on which the central patriarchal figure has taken his position. This portion of the picture, containing various figures with heavy burdens and packs on their backs, is uniformly executed with mellow and intensely rich colours. The expression of all these people is that of extreme weariness and dejection; whilst that on the opposite, the left-hand, side is quite the reverse. Those who are able to repose, appear contented and thankful.

Many of the shadows are produced by pure transparent colours on pure opaque lights.

The following device appears on the wallet of a boy, to the right of the head of a female in blue, with a parti-coloured umbrella-shaped turban :—



121. (123) LANDSCAPE . . . . . *Style of Gaspar Poussin.*

*Entrance Hall.*

*Square oblong picture, very dark in tone. 1ft. 2½in. × 1ft. 7½in.*

On an eminence appears a long building, with a square tower rising against the sky. Trees on the right hand.

122. (124) KING WILLIAM III. ON HORSEBACK AT THE SIEGE OF MAESTRICHT. 1676 . . . . . *John Wyck.*

*Indoor Room.*

*Canvas, square oblong. 2ft. 0½in. × 2ft. 5in.*

First appears in the 1729 Catalogue, No. 98. Purchased at the price of £8 10s. Described in the 1736 Catalogue, No. 36, as "King Wm. on horseback, at the siege of Maestrich, by old Wyke."

The king, wearing a blue coat, black hat, and red plume, mounted on a white horse, gallops, sword in hand, towards the right. In the distance, on this side, is represented a siege, with a large town and high hills beyond. Behind the king, to the left, is drawn up a troop of horse, with two trumpeters in red, sounding their trumpets.

The king's face is seen in three-quarters turned to the left, lighted from the left-hand side. The bridle of the horse is black, the saddle purple, and the holsters of his pistols are blue and gold, to match his dress.



Near this large and academic Poussin hangs a little and would-be realistic Schaleken, called 'An Artist drawing by Candlelight' (124), which is a capital example of the Dutchman's soft, over-laboured, and somewhat metallic mode. A youth sits at a table and studies a female bust. The mechanical spirit of the painter and his dulness are proved by the fact that the candle stands between the student and his model. Common sense has been thus sacrificed to the mere habit of depicting a given class of subjects.

In 'Jacob with Laban's Sheep' (125) the patriarch is a life-size kneeling figure, with the face and air of a young Spaniard. The landscape, which is formed of rocks and bulky foliage, exhibits great power of tone and deep, strong, well-massed shadows. This work, which was No. 803 at Manchester in 1857, is fairly awarded to Lo Spagnoletto, an attribution supported by the heavy handling and somewhat crude vigour which reproduces, without exaggerating, the demonstrative mood of M. A. Caravaggio.

William of Orange was born at the Hague, 1650. The Prince laid siege to Maestricht in August, 1676, when 26 years of age. He was wounded in the arm by a musket shot, but not disabled. He was compelled however to raise the siege. Married the Princess Mary, eldest daughter of King James II., 1678; landed at Brixham 5th November, 1688. Defeated King James at the battle of the Boyne, 1690. Died at Kensington Palace, 1702.

123. (125) FOUR DOGS. . . . . *Stubbs.*  
*Gallery* (86.)

*Canvas, small square. 9½in. × 10½in.*

First appears in the 1850 Catalogue. Bought by the 13th Earl at Mr. Roscoe's sale for £3.

The two front dogs are lying down, the foremost, white and brown, curled round, with his nose over the right paw; the others are standing. The background is composed of a lofty mountain and a round-topped building, to the right.

The light is admitted from the right hand. A well painted picture, in a rich brown tone.

124. (126) AN ARTIST DRAWING BY CANDLE-LIGHT . . . *Schalcken.*  
*Gallery* (85.)

*Panel, small upright square, of very dark colour, more like mahogany than oak.*  
*9¾in. × 8in.*

Purchased by the 13th Earl. First appears in the 1850 Catalogue.

A youth, seated at a high table, and holding pencil and book, is drawing from a female bust by the light of a candle very artistically placed between him and his model. The light is in the centre of the picture, and the bust on the right-hand side. A second mask, or female head, lies on the brown table in front. The volume which the student holds is remarkably thick. No other books or papers are lying about. A deep orange curtain falls behind his head in the left-hand corner.

125. (127) JACOB WITH LABAN'S SHEEP . . . . . *Spagnoletto.*  
*Gallery* (150.)

*Canvas, large oblong square. 5ft. 10in. × 7ft. 6in.*

First appears in the 1736 Catalogue, where it is thus entered, "Jacob and his speckled sheep, said to be by Spagnolett."

Jacob, a kneeling figure the size of life, wearing a brown dress,

A very cleverly painted half-length of an elderly man, supposed to be "Ned Coppock," is the anonymous No. 126; the figure is bowing and laughing with much vivacity and fidelity of movement and energy. The painting is vigorous in the manner of Frank Hals.

looks up towards the right. He rests his right hand on the back of a sheep, and raises the left to his breast. Dark rocks, and the sloping trunk of a tree occupy a large portion of the background of the picture. An expanse of sky brightens the upper right-hand corner. Sheep drinking from a pool in the foreground to the left.

A richly-painted picture, with deep-toned finely-massed shadows. Very characteristic of Ribera, and in good preservation.

This picture is marked as follows in light yellow figures on the brown rock in the right-hand corner :—

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It was exhibited at Manchester in the year 1857, No. 803 of the Catalogue of the Art-Treasures Exhibition.

A similar picture, attributed to Murillo, belonged to King Louis Philippe, and was sold at the dispersion of his Spanish Gallery in 1853 to Mr. Hind, which subsequently passed into the collection of Mr. Drax, M.P. The title given to this picture in Christie's Sale Catalogue was "Jacob placing branches in the well.—Genesis, chap. xxx., ver. 38." In the background there, and not observable in the Knowsley picture, is a small sleeping figure of Jacob, which appears just over the left heel of Laban. A yellow ladder, rising in the pale clear sky from the sleeping patriarch, is continued above the head of the uppermost sheep on the extreme right.

The picture is quoted as a doubtful Murillo in the list of that painter's works contained in the 3rd vol. of Stirling's "Spanish Painters," No. 9.

*Frank Hals* *in self*

126. (128) AN ELDERLY MAN, PROBABLY NED COPPOCK. ~~Unknown~~

*Gallery*

*Panel, upright square. 2ft. x 2ft. 9½in.*

The figure is life-size, seen to the waist, wearing a brown dress and red necktie. His hair is grey, with a short beard. The expression of the countenance is merry, and he places his right hand on his breast, and seems to be bowing laughingly to the spectator.

The background is plain brown. The picture is freely and solidly painted in the style of *Frank Hals*.

FAR removed in taste and style from the Giordano mentioned at the close of our last article is N. Poussin's elaborate emblematic production called 'The Arts demanding of the Genius of New Rome why they do not flourish as in the Olden Time' (No. 128). It is a stately and "classical" composition of human figures, which are out of proportion with the landscape background - a defect that is made obvious by the gigantic sculptures which appear behind, and include the group of the Dioscuri on Monte Cavallo at Rome. Four female figures, representing the Arts, turn towards a recumbent genius, the type of Rome, who is on our left, and acts as a judge in the costume of Pallas. She is addressed by a nobly designed advocate, wearing a wreath, an orange toga, and a white tunic. He turns, with a grand air, towards his clients and invokes the deities, who sit on clouds above the scene. The listening Arts represent Sculpture, a naked figure; Architecture, with a rule; Painting, with a portfolio; and another, probably Music. Lex, holding the palladium, is, in the form of an aged woman, seated behind Rome. In the background, on our left, is a ruined Corinthian portico; nearer the centre a large sarcophagus is surmounted by recumbent figures resembling those which were brought from the Monte del Grano to the Capitoline Museum. In the further distance are rugged hills, a lake, and ruins. This picture has darkened, but it is so fully inspired by Poussin's nobly "classic" and majestic feeling, and so fine in itself, that one has no difficulty in comprehending his motives, appreciating his learning, and sympathizing with his purpose.



127. (129) MOSES AND THE BRAZEN SERPENT . . . . . *Rubens.*

(152.)

*Gallery**Panel, oblong square. 2ft. x 2ft. 9½in.*

First appears in the 1729 Catalogue, as "Moses and the Serpents." According to the 1736 Catalogue it was purchased from Mr. Casteel for £73 10s.

The composition is the same as the large finished picture in the National Gallery, London. The description published of the latter, when in the possession of T. Bulkeley Owen, Esq., by Smith, in his "Catalogue Raisonné," vol. ii, p. 215, No. 769, may here be followed. "This splendid composition exhibits Moses and Aaron standing; the latter is pointing to an elevated serpent, towards which many of the Israelites, who are suffering from the tormenting bite of venomous reptiles, are looking for relief; among these is a woman with two children in her arms, whose faith in the typical erection has preserved her and the infants from the punishment of the disobedient."

Engraved by Bolswert and Galle. Similar pictures occur in the Galleries of Potsdam and the Escorial.

128. (130) THE ARTS DEMANDING OF THE GENIUS OF NEW ROME  
WHY THEY DO NOT FLOURISH AS IN THE OLDEN TIME.*Gallery**Nicholas Poussin.**Canvas, large square oblong. 4ft. 6in. x 6ft. 4in.*

(153.)

First appears in the 1729 Catalogue as "The Arts applying to the Genius of Rome." According to the Catalogue of 1736 it was purchased from T. Wright for the sum of £400. (See Appendix for some curious particulars of the transaction.)

The figures appear small in proportion to the general area of the picture.

The animated personages in this composition are all confined to the left-hand portion of the picture, the principal object in the remaining half, to the right of the centre, being one of the colossal statues of the Dioscuri curbing their horses, on Monte Cavallo at Rome. Four female figures in classic draperies, representing the Arts, stand near the centre of the picture, turned towards a recumbent female, the Genius, or a personification of Rome, who faces them on the extreme left. The helmet and blue mantle, over a yellow and white dress which she wears, would equally well suit Minerva as patroness of the Arts. Her position is that of a judge listening to the various claims of those before her, through the advocacy of a commanding, bearded figure, like the poet Pindar, standing between them, crowned with a wreath, and enveloped in a rich orange mantle over a plain white tunic.



He turns, with an oracular gesture, towards the standing females, and, with his right hand extended towards the Genius of Rome, raises the left towards a group of divinities seated on clouds in the upper portion of the picture. These divinities, very small figures in themselves, consist of Saturn, or Time, as an old man with white hair and large wings, holding a scythe; a naked old man with a blazing torch, probably representing Pestilence and Rapine; and Mars, accoutred as a warrior, who looks down towards the recumbent Genius.

The female figure, next to the poet or interpreter, appears to represent Sculpture. She holds a mallet, and her body is naked, the rest being enveloped in a large blue drapery. The next, only partially seen, carries a mason's rule, emblematic of Architecture. The third, in a scarlet mantle, bears a portfolio, or a white tablet for drawing; and the fourth, nearest to the spectator, in a green mantle over a white dress, carries a palette and brushes in her left hand, raising the right to her breast. All four convey the impression of silent attention. They appear to be addressed by the male figure with reference to the Genius sitting before them. Behind the figure of Rome is seated an old woman with green drapery over her knees, and a tall four-cornered head-dress inscribed *LEX*. She holds a small figure, the Palladium, in her left hand, and a book in her right. A large brown lion crouches at her feet, and in front of Rome herself a metal shield lies on the ground.

On the extreme left of the picture is a ruined portico with Corinthian columns, and behind the male Pindaric figure rises a large sarcophagus, with two recumbent figures on it, similar to the well-known monument discovered in Monte del Grano, and now in the Museum of the Capitol.

The central distance is composed of rugged mountains, viewed across a dreary lake, on the borders of which some piles of building still remain.

The side of the base or pedestal of the large group from Monte Cavallo is enriched with Roman armour sculptured in bas-relief, such as is seen on the base of the Trajan Column at Rome.

The general effect of the picture is rich and mellow, with very strong colours, dark brown shadows, and carefully modelled forms. The conception and treatment are fully characteristic of Poussin's refined taste and antiquarian knowledge. Mentioned by Pennant in his "Tour to Alston Moor in 1773." See p. 42 of the 1801 edition.



129. (131) HORSES IN CAMP FEEDING . . . . *Peter van Bloemen.*

*Gallery* (154.)  
*Canvas, small oblong square, in a black and gold frame. 1ft. 3½in. × 1ft. 10in.*

First appears in the 1736 Catalogue as "A horse feeding in the Camp," with the distinguishing monogram of Peter van Bloemen; but called *Van Balen*.

The red seal of the restorer is inserted into the wood of the stretching frame at the back.

A white horse in the centre, turned towards the left, is eating fodder from a trough. On the left side is a suttlng booth, with a white flag and a wreath hanging from the pole. A girl in front of the tent is talking to an armed trooper on horseback, who seems about to pay for his entertainment. Cavaliers adjusting a saddle and looking to their horses occupy the centre. In the right-hand corner are a drum and pieces of armour. Dark grey and blue sky, with distant hills, form the background.

PB

This picture was exhibited at the British Institution in 1861, No. 45 of the Catalogue.

130. (132) HOLY FAMILY AND SAINTS . . . . . *Titian.*

*Gallery* (155.)  
*Canvas, oblong square. 2ft. 4½in. × 3ft.*

First appears in the 1729 Catalogue. Purchased, according to the 1736 Catalogue, of T. W. for £80.

The Virgin Mary, seated towards the spectator, holding the naked infant Saviour on her lap, lifts, with her right hand, the corner of the white drapery under him. The child reaches across towards the left to receive a bunch of small yellow and purple flowers held out to him by the infant St. John. A youthful female saint, in a rich dark green dress, with auburn hair and pearls, kneeling at the extreme left of the picture, supports St. John with both hands. There is no glory round her head, nor distinctive emblem to identify her. Short golden rays surround the head of the Virgin, and Christ has the characteristic portions of golden rays divided into three masses. St. John wears a small grey shirt. Joseph, a venerable, bald-headed man, attired in a brown senatorial dress, sits on the right-hand side, looking down on the holy children, with his right hand raised in attitude expressive of surprise. The bright sky behind him is broken by dark horizontal




In the Stucco Gallery we found a 'Portrait, supposed to represent Nell Gwynne' (132), the work of Mrs. Beale after her model Lely, and very like Arabella Churchill (Mrs. Godfrey). It is a pretty, somewhat timidly painted, and very faithful copy by the neat fingers praised in the notes on painting, painters, and pictures, men, women, and pigments, in that set of curious pocket-books, the remaining portion of which (1672-1681) we should like to see printed. Dallaway conjectured that Mrs. Beale's husband was one of the earliest artists' colourmen in this country; he certainly dealt in pigments and other materials for painting. His notes about the doings of his "dearest heart" are very edifying. The best portrait of Nell Gwynne is Lely's masterpiece, the property of Earl Spencer, a standing figure in a dead-leaf dress and lilac scarf.

clouds. The light illumines a distant plain, and a large building at the foot of a dark blue conical mountain. The light on the figures is admitted from the right side. The picture appears to have suffered severely from former repairs and re-painting. It is mentioned by Pennant in his "Tour to Alston Moor in 1773," p. 41 of the 1801 edition.

It has been engraved the reverse way by Winstanley for the "Derby Gallery," plate 2. No date is given. The dimensions as stated on the plate are "Alta. ped. 2, pol. 4. Lata . 3 pol." (?)

131. (133) TROOPERS SHOEING HORSES . . . *Peter van Bloemen.*

*Canvas, small square oblong, in a black and gold frame. 1ft. 3½in. × 1ft. 10in.* (156.)

First appears in the 1736 Catalogue as "A horse shoeing, and Troopers," with the distinguishing monogram  of Peter van Bloemen. Companion picture to No. 131.

A group of farriers in front of a forge occupy the extreme left of the picture, and a white horse turned to the right, is being shod. A man in red, mounted on a white horse, in the centre of the picture, seems about to take his departure. The red glow of light from the forge illumines the deeper shadows on the horses. A square church tower, distant mountains, and a lake, with various peasants, appear to the right. Dark sultry clouds cross the pale blue sky.

A good mellow picture, with the high lights judiciously concentrated. The rest of the picture is brown in tone, the result, most probably, of neglect, and the oil darkening by time.

Exhibited at the British Institution in 1861, No. 47 of the Catalogue.

132. (7) PORTRAIT, supposed to represent NELL GWYN, 1640—1691.

*Hand Drawing Room* *Mrs. Beale, after Sir Peter Lely.*

*Canvas. 1ft. 2¾in. × 11¼in.* (79.)

First appears in the 1841 Catalogue. Purchased by G. H., at Oxford. Inscribed in ink on back of frame "George Hornby, 1815."

A small picture representing a lady, seen to the waist, resting her cheek on the right hand, and her elbow on some blue drapery laid over a sculptured cornice or portion of a stone balustrade. Her dress is deep yellow satin, puffed and faced with white. The puffs

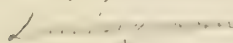
In the Large Dining Room at Knowsley is the important collection of family portraits, which may be called a pictorial genealogy of the house of Stanley. Many of them were seen at the National Portrait Exhibitions, an incomparable series of gatherings which originated in a suggestion from the late Earl of Derby, a zealous and very accomplished student of portrait lore. It is quite out of our power even to name a hundred and sixty works, some of which are by unknown old English artists, and, apart from their historical value, extremely curious as pictures and as illustrations of costume, taste, and manners. Suffice it that we select the portraits which possess considerable technical merits or mark personal traits of the sitters. No. 133 (National Portrait Exhibition, 1866, No. 287), in the manner of Zuccherro, who was in England in 1574, represents 'Henry, Fourth Earl of Derby, Lord of Man and the Isles,' 1531-92, with the collar of the Garter, which the earl received in 1574, and is life size to the waist, holding a truncheon in his left hand, and wearing a black cap and plume; he was one of Queen Elizabeth's ministers abroad.

are linked with black stones (diamonds), each one between two pearls. Her face is seen in three quarters to the left. Her eyes dark blue, and the rich yellow-brown hair, parted in the centre, falls over her right shoulder in long flowing tresses. No ornament in the hair; and no necklace, rings, or bracelets are introduced. The light is admitted from the right-hand side. This picture more probably represents Arabella Churchill, sister to the Duke of Marlborough, mistress to James II., and afterwards married to Colonel Charles Godfrey, Master of the Jewel-office. It closely resembles the upper part of a fine portrait at Althorp of Mrs. Godfrey by Sir Peter Lely. The attitude of resting on a sculptured frieze is adopted elsewhere, as in Elizabeth Wriothesly, Countess of Northumberland, at Petworth, and in a portrait of Henrietta, Countess of Orrery, painted, at a much later period, by Seeman, and engraved by Vertue. In these instances the features only are different. Lady Orrery is standing instead of being seated, like the others.

This picture was No. 1892 of the 1865 Exhibition of Miniatures at South Kensington.

## LARGE DINING-ROOM.

133. (134) HENRY, 4th EARL OF DERBY. 1531—1574—1592. *Zucharo*.

 Panel, upright. 2ft. 7½in. × 2ft. 1in.

(162.)

First appears in the 1736 Catalogue.

Life-size, to the waist; figure turned slightly towards the left hand, a short brown staff or truncheon grasped by his left hand. Large white ruff, edged with lace. Black cap, worn lowest on his right ear, and a black feather on the opposite side. A chain of roses, alternately white and red, round the cap. Above, in the right-hand upper corner, is inscribed, *Henry Stanley, E. of Derby, Lord of Man & the Isles, &c*

The collar of the Garter over his shoulders, is composed of red roses with white centres, encircled by garters; the knots linking them have only three tassels. The pendent George is coloured, as

The portrait of 'Sir R. Cecil' (134), wan as the face is, timid as was the painter's hand, is full of expression, and its pathos is attractive. At his side are a silver bell and the purse of the Lord High Treasurer. Similar pictures are in the National Portrait Gallery, at Hatfield, and at Burghley.

'George Stanley, Lord Strange' (135), by an unknown painter, and 'Thomas, Second Lord Stanley and First Earl of Derby' (136) (N.P.E., 1866, Nos. 69 and 42), are capital examples of this kind, having many good qualities.



if enamelled, the horse being turned towards the left, and not enclosed within a garter.

Painted in the style of Zuachro. This picture was No. 287 of the 1866 Portrait Exhibition at South Kensington. Described in Pennant's "Tour from Downing to Alston Moor," 4to, London, 1801, p. 28.

Born 1531. Married 1554, to Margaret, only child of Henry Clifford, Earl of Cumberland, by Eleanor, daughter to Charles Brandon, Duke of Suffolk, and Mary, the Queen Dowager of France. Created a Knight of the Garter in 1574. Died at Latham 1592.

134. (135) SIR ROBERT CECIL, K.G., Uncle to Elizabeth Vere, Countess of Derby. 1560—1612 . . . . . *Unknown.*  
*Dining room* (335.)

Panel. 2ft. 10½in. × 2ft. 0½in.

Similar to a picture in the National Portrait Gallery.

Half length figure. Dressed in black, standing by a table on which is a red purse embroidered with the royal arms and the motto "Dieu et mon droit." A silver bell lying beside it. The letter is inscribed very minutely, "*To the Right Honble., &c.*"

Son of Lord Burghley by his second wife, Mildred, daughter of Sir Anthony Coke. Principal Secretary of State to Queen Elizabeth. Died 1612.

- 135 (136) GEORGE STANLEY, LORD STRANGE, K.G.

*Dining room* (159.)  
 Oak panel. 1ft. 7in. × 1ft. 2½in.

First appears in the 1801 Catalogue.

Small life-size; seen to the waist. Face in three-quarters turned towards the right. Dark brown hair and eyes. Small white frill. Broad facing of ermine to the cloak. Collar of the Garter composed of knots and red roses with small yellow centres, each encircled by the garter. The linking knots have four tassels each. His black cap is worn slanting on the head, and lowest towards his left temple. Above his right ear is a red feather, bending over a cameo of a horseman galloping to the right. A small band of gold and jewels encircles the black cap. It was No. 69 of the 1866 Portrait Exhibition at South Kensington.

This picture is described by Pennant in his "Tour to Alston Moor," p. 25.



The son of the first Earl of Derby and Eleanor Nevil, sister to the "King-maker," Earl of Warwick. He was detained by Richard III., as a hostage for the fidelity of his father, 1485. Married Jane, daughter to John, Lord Strange, of Knockyn. Elected Knight of the Garter 1487. Died 5th December, under suspicion of poison, 1497. The figure is very Elizabethan, both in costume and character.

136. (137) THOMAS, 2nd LORD STANLEY AND 1st EARL OF DERBY.

*Dining Room*

Panel. 1ft. 7in. × 1ft. 2in.

(158.)

First appears in the 1736 Catalogue.

Small life-size, seen nearly to the waist. Face in three-quarters, turned to the right looking at spectator; long brown beard and moustaches, smooth cheeks black, cap with side pieces coming down to meet the ears, small white frills round neck and wrist. Portion of right hand seen, holding white staff of office upright. Dark brown background.

Collar of the Garter composed of roses linked by knots.

Engraved by E. Finden in Lodge's "Portraits."

This picture was No. 42 of the 1866 Portrait Exhibition at South Kensington.

Described in Pennant's "Tour to Alston Moor," p. 22.

Similar in point of costume and general appearance to portraits of Lord Burghley and Lord Hunsdon.

Created Earl of Derby in 1485, after the battle of Bosworth Field. Married, firstly, Eleanor, daughter of Richard Nevil, Earl of Salisbury, and secondly, Margaret Beaufort, widow of the Earl of Richmond, and mother to King Henry VII. Appointed Lord High Constable of England, and created Knight of the Garter 1483. Died 1504, and was buried at the Priory Church of Burscough, near Latham.

137. (138) EDWARD, 3rd EARL OF DERBY. 1506—1521—1572 .

*Dining Room*

Oak panel, thin, smooth and well preserved, in curious carved frame.

(161.)

1ft. 1in. × 9in.

First appears in the 1736 Catalogue.

Little more than the head, small life-size, seen in three-quarters turned towards the left, looking at the spectator; with plain turndown white collar, black dress, and a broad facing of brown fur. A small gold chain round neck passing beneath the collar. Brownish complexion; eyebrows and hair dark brown.

A very good, lifelike, and expressive old English portrait is No. 138 (N.P.E., 1866, 70), which represents 'Thomas, Second Earl of Derby,' who was at the Battle of Spurs and held the sword of state when Henry VIII. met Charles V. at Dover in 1520. He was buried at Sion.

The colour has been much worn off, but it is a very genuine picture. The traces of a strong lead outline on the original priming are clearly perceptible. The artist seems to have sketched in his subject at the first in this material, marking the leading shadows by bold coarse lines. The shadows on the face are mostly transparent, and the high lights very solid and opaque, as in the old Flemish paintings; a method afterwards adopted by Rubens and Teniers. Inscribed in yellow but not coeval, letters in upper left-hand corner:—"Edward Stanley, E. of Derby, Lord of Man, E. of the Isles, &c."

Compare an original drawing of this Earl among the Holbein drawings at Windsor Castle.

Was No. 153 of the 1866 Portrait Exhibition at South Kensington. Described by Pennant, p. 25.

The son of Thomas, the second Earl. Born 1506; placed under the care of Cardinal Wolsey; employed by the King to suppress the North-Western Rebellion in 1536; attended Henry VIII. at his interviews with the French monarch at Boulogne. Known from his great hospitality as "Edward the Bountiful." Created a Knight of the Garter 1547. Married, firstly, Dorothy daughter of the Duke of Norfolk; secondly, Margaret Barlow; and thirdly, Mary, daughter of Sir George Cotton, of Combermere. He died October, 1572, at Latham.

138. (139) THOMAS, 2nd EARL OF DERBY, K. G. Succeeded 1504. Died 1521. . . . .

*Dining-room*

1ft. 7½in. × 1ft. 1½in.

(160)

First appears in the 1736 Catalogue.

A bust picture; face seen in three-quarters, turned to the right, small beard, long, thin, hanging moustaches, short dark hair, worn high over temples; black cap with red feathers over his right ear. Light yellow or buff-coloured dress, with high collar and white frill fitting close to the cheeks. Broad facings of brown fur to surcoat. Collar of the Garter, worn over his cloak, composed of roundels and the usual links. The pendent George is not seen. A portion of his right hand, holding a white staff upright, appears towards the left side.

Exhibited in the 1866 Portrait Exhibition at South Kensington, No. 70 of Catalogue. Described by Pennant, p. 25.

Grandson of the first Earl, and son of Lord Strange (*ante*, No. 136). Succeeded to the earldom in 1504. Married Anne, daughter of Edward



‘Margaret (born Beaufort), Countess of Richmond and Derby,’ is represented by No. 139 (N.P.E., 1866, 48), in a Gothic pyramidical hood and a wimple, as on the tomb in her son’s chapel at Westminster. Similar likenesses of this Lady Margaret are at Chequers and in St. John’s College, Cambridge (N.P.E., 1866, 47). It is dated 1509, the year of the countess’s death, and may have been painted from the cast made for Torrigiano, the sculptor of the effigy on her monument, of which the face owes much to a cast from nature. Despite its shrunken features and the pallor of age this portrait is very characteristic, and is well known from the engraving in ‘Lodge,’ which fairly reproduces its refined features and somewhat austere expression. It is a small life-size figure shown to the elbows, turned to our left and dressed in black, with the hands joined in prayer, before a table. The face is in three-quarters view. Behind are the Beaufort arms, with the motto “Sovvent me Sovvient.” A book is on the table and covered by a pink silk case, as in many pictures, statues, and windows. Its edges are bright yellow, the writing is in double columns. The lady wears three rings, including a wedding-ring near the top of the third finger of her left hand.

Hastings, son of the Earl of Huntingdon. Was present at the battle of Spurs, and bore the Sword of State at the meeting of Henry VIII. and the Emperor Charles V., at Dover, 1520. Died 1521. Buried at the monastery of Sion in Middlesex.

139. (140) MARGARET BEAUFORT, COUNTESS OF RICHMOND AND DERBY,  
Mother to King Henry VII. 1441—1509.

*Diningroom.* Canvas. 2ft. 5in. × 2ft. 0in.

(164.)

First appears in the 1736 Catalogue, No. 346, described as "King Harry the 7th's mother. A head."

A small figure, life-size, seen to the elbows, turned to the left, dressed in black, wearing a white hood entirely concealing the hair, and a gorget or wimple fitting close to the throat, with hands joined in prayer, before a *priedieu*. Her face is seen in three quarters; the very dark clear brown eyes looking towards the left, and regularly arched eyebrows. A shield, with the Beaufort arms and the motto, "SOVVENT ME SOVVIENT," appears at the upper right-hand corner, upon a plain stone wall. A dark green curtain, with a straight narrow edge of yellow fringe, hangs behind her face and hands; the rest of the background is entirely dark.

Above, in the left-hand corner, is inscribed in yellow letters:—

ANNO DÕM 1509

OBIIT 3 CAL IVLII.

The book open upon the green desk, or, rather, flat table before her has a pink silk case or edging to protect it, as seen in old German and Flemish pictures of the period. The writing on both pages is in double columns, with red initial letters. The edges of leaves are bright yellow. There is no actual gold employed on the picture. The Countess wears a wedding-ring, near the top of the third finger of her left hand, and gold rings with black stones on the first and fourth of the same.

Engraved in Lodge's "Portraits." No. 3 of the Series.

Was No. 48 of the 1866 Portrait Exhibition at South Kensington.

Similar portraits, on panel, are preserved in St. John's College, Cambridge, and at Chequers, in Buckinghamshire.

Born 1441. Married, firstly, Edward Tudor, Earl of Richmond; secondly,



Sir Henry Stafford; and thirdly, Thomas Stanley, first Stanley Earl of Derby, whom she survived. Died 12th July, 1509. Interred in Henry VII.'s Chapel, Westminster Abbey. "The Lady Margaret" of the Universities of Oxford and Cambridge.

140. (141) ROBERT DEVEREUX, EARL OF ESSEX, K.G. . *Unknown.*

*Dining room* Panel. 2ft. x 1ft. 7in. (337.)

Purchased from Sir C. Grey.

Life-size; in a rich suit of white and gold armour, seen to the waist. The face in three-quarters, turned to the left. A broad yellow scarf or band is tied in a knot upon his left shoulder.

A shield, bearing the arms of Essex, encircled with the garter and surmounted by a coronet, is on the dark brown background above, to the left. A motto, and date 1599, are on a waving scroll to the right. The hair is dark brown, the beard and moustache a sandy grey colour, the eyeballs dark chesnut. The small falling collar is edged with white lace, and fits close up to the chin. No gilding on the picture.

This picture was No. 253 of the 1866 Portrait Exhibition at Kensington.

The favourite of Queen Elizabeth, son of Walter Devereux, the first Earl of Essex, and Lettice Knollys. Born 1567. Executed 1601.

141. (142) FERDINANDO, 5th EARL OF DERBY. Succeeded 1592. Died 1594 . . . . .

*Dining room* Canvas. 2ft. 6½in. x 2ft. 0½in. (163.)

First appears in the 1801 Catalogue.

A bust, or "breastpiece," life-size; the head being placed very low down in the square space of canvas. The face turned in three-quarters to the left. Hair dark brown, very full at the sides, and with a round lock or tuft on the forehead. The eyeballs are deep grey, the moustaches and beard quite dark, ruddy complexion, and smooth cheeks. A wart or mole is conspicuous over his left eyebrow. The countenance is remarkably poetic and intellectual. His dress is plain black, and his large grey collar edged with white lace, forms a straight line in front.

two important pictures by Van Dyck, being the portraits of 'James, Seventh Earl of Derby' (142), and 'Charlotte' (born De la Trémouille), his countess, the grand-daughter of William the Taciturn (144), had been lent for exhibition at Bolton. Bolton takes peculiar interest in the earl because he was beheaded there, October 15th, 1651, on a scaffold made of timbers from his own house at Lathom; the countess, Scott's heroine, was the "Defender of Lathom House." The former picture is a duplicate, or repetition, of that at Wentworth Woodhouse, and is referred to in No. LV. of "The Private Collections of England." The figure is of life size, in armour, and shown nearly to the elbow; one hand rests on a helmet; the face—enclosed by flowing masses of dark hair which is cut very low, almost straight, and across the forehead—is nearly in profile to our left; the light is from our left; the flesh is unusually ruddy, and, for Van Dyck, unusually heavily handled and dense. This portrait was No. 691 in the National Portrait Exhibition of 1866. Another portrait, No. 154 at Knowsley, of the same earl is by Van Dyck, and was No. 689 in the Exhibition of 1866. The smooth, somewhat fibreless execution of the black dress and cloak, and the comparatively boneless treatment of the hands, indicate that the master painted the head only. The standing figure is shown at full length, the face is in three-quarters view to our right; the dress is black, and includes a cloak cast over the left shoulder; in the distance appears the Isle of Man, towards which the earl is pointing, a reference to his dominion there and the interest he took in it. No. 142 was engraved by Scriven in 'Lodge,' vii. 122. No. 154 is a duplicate of the earl's figure in the superb group at the Grove. Another portion of this group is represented here by the 'Portrait of Charlotte (born De la Trémouille), Countess of Derby,' No. 144, a life-size figure to the waist, clad in white satin, with pink bows, and turned to our right. It was No. 696 of 1866, and was engraved in 'Lodge,' vii. 135.



In the left-hand corner, on the dark brown background, a shield is suspended, as if from a hook by a yellow strap, so as to hang slantingly, from beneath an earl's coronet.

This picture has been indifferently engraved in Harding's "Biographical Mirror," vol. iii., p. 179. See Pennant, p. 28, for a curious account of him.

It was No. 289 of the 1866 Portrait Exhibition at South Kensington.

Ferdinando, son of the fourth and brother of the sixth Earl, succeeded to the title in 1592. He married Alice, daughter of Sir John Spencer, 1579. (See also No. 144.) Spencer has celebrated them in his poetry. The three daughters of this Earl married respectively Lord Chandos, Lord Bridgewater, and Lord Huntingdon. His death, in 1594, was commonly attributed to poison. In default of male issue, he was succeeded by his brother.

142. (143) JAMES, 7th EARL OF DERBY, 1596—1642—1651.

*Dimitrios*

Van Dyck.  
(188.)

Canvas. 2ft. 3½in. × 1ft. 10¼in.

First appears in the 1736 Catalogue.

Life-size, in armour, seen nearly to the elbow, resting the fingers of his left hand on a polished steel helmet. The face is turned nearly in profile to the left, the light being admitted on it from the right hand. His long dark hair flows over his shoulders, and descends so low on the forehead as partially to conceal his eyebrows. The shadow of his figure is cast on the flat, clear brown background. The badge of the Garter, consisting of the group of St. George encircled by the gold garter in oval form,—the horse galloping to the left,—hangs in front of his breastplate by a very pale blue ribbon.

His dark brown eyes are turned towards the left.

There is a similar picture to this, at Wentworth Wood House, belonging to the Earl of Fitzwilliam.

The general appearance of the head shows a close affinity to the full-length figure by Van Dyck in No. 155, hereafter to be described. Engraved in Lodge, vol. 7, No. 122. For the full-length portrait in black dress, see post, No. 155.

This picture was No. 691 of the 1866 Portrait Exhibition at South Kensington.

Spenser's "Amaryllis" appears in the portrait of 'Alice (born Spencer), Countess of Derby' (143) (N.P.E., 1866, 288), which was painted in 1598. She married Ferdinando, fifth Earl of Derby, and in 1600 the Lord Keeper Egerton, and received from Milton at Harefield his 'Arcades.' Harrington and others celebrated this handsome and accomplished lady in vivacious and graceful verses. Here, at the age of forty-two, she retains all her "looks of wit." Her fair face is enclosed by puffs of golden hair; her neck is encircled by a manifold gold chain, which hangs down in front with a triple pearl necklace; on her head is a black veil surmounted by jewels; her dress is black covered with white Venetian lace; she holds a black feather fan with a silver handle; a large ring is on her left thumb.

Born 1596. Married, when Lord Strange, at the Hague, July, 1626, to Charlotte de la Trémoille, granddaughter of William the Silent. Elected Knight of the Garter 1650. Beheaded at Bolton, 15th October, 1651.

143. (144) ALICE SPENCER, COUNTESS OF DERBY, afterwards LADY EGERTON AND VISCOUNTESS BRACKLEY. 1556—1636.

*Dining-room*

Panel. 2ft. 6½in. × 2ft. 0¾in.

(174.)

Attributed to Zucchi in the 1736 Catalogue, probably intended for the name of Zucchero.

A half-length figure, small life-size, looking at spectator; face slightly turned towards the left. Her dress is black, and covered both on the sleeves and stomacher with white lace. A long gold chain hangs down in front, with a triple pearl necklace, within a large gauze ruff gathered up in very deep flutings. Her hair is light, with a small black head-dress or veil, with gold and jewels, at the top. The eyes grey. Both hands are seen, the left holding a black feather fan with silver handle. A large ring is on her left thumb.

Inscribed along the top of the picture:—

‘ ANNO 1598. ÆTATIS SVÆ 42.

This picture was No. 288 of the 1866 Portrait Exhibition at South Kensington.

Daughter of Sir John Spencer. Born 1556. Widow of Ferdinando, fifth Earl of Derby. Married 1600 to the Lord Keeper Egerton. Her portrait in mourning is in the collection at Hampton Court Palace. When Countess Dowager, at Harefield, Milton presented his Arcades to her. She died 1636, and a stately monument, with effigies of herself and her three daughters, is in Harefield Church.\*

144. (145) CHARLOTTE DE LA TRÉMOILLE, COUNTESS OF DERBY. 1601—1664

*Dining-room*

Canvas. 2ft. 3½in. × 1ft. 10¼in.

*Van Dyck.*

(186.)

First appears in the 1736 Catalogue.

Life-size, to the waist. An exact repetition, so far as seen, of the full-length picture by Van Dyck at the Grove, already described in the Second Drawing-room (*ante*, No. ).

\* See also the “Lancashire Funeral Certificates,” published by the Chetham Society, 1869, page 70. Harrington also addressed verses to this lady in her widowhood, which are printed by Lysons in his *Middlesex Parishes*, page 123.

'Anne  
(born Stanley), Countess of Ancrum' (145),  
bears the name of Honthorst, but we think may  
be by Stone ; it is dated 1638, and was painted  
with much skill, solidity, and a fine feeling for  
character.

The figure is turned to the right, gracefully dressed in white satin with pink bows; a triple chain of large pearls hangs over the shoulders, and, following the line of the dress, is looped up to a diamond cross and large pear-shaped pearl pendant on pink bow in the centre. A girdle or zone of large diamonds round her waist, and a large pearl also in her earring. The light is admitted on to the figure from the right hand, to which direction also the face is slightly turned. Fair complexion, and rich dark brown eyes and hair.

Described in Pennant's "Tour to Alston Moor," p. 37, and therein engraved in stipple by Harding.

Engraved in Lodge. Vol. 7, plate No. 135.

This picture was No. 696 of the 1866 Portrait Exhibition.

Daughter of Claude de la Trémoille, Duc de Thouars, Peer of France, Prince of Tarente and of Talmont, and of Lady Charlotte Brabantine de Nassau, daughter of William the Silent, Prince of Orange. Born 1601 at the Château of Thouars. Married at the Hague, July, 1626, to James Stanley, Lord Strange, afterwards the seventh Earl of Derby. Defended Latham House 1644, and held the Isle of Man after the execution of her husband. Died at Knowsley, 31st March, 1664.\*

**145. (146) ANNE STANLEY, COUNTESS OF ANCRAM, Daughter of the 6th Earl of Derby . . . . . Honthorst.**

*Diningroom*

(215.)

Canvas. 2ft. 2in. x 1ft. 11½in.

Portrait, life-size, to the waist, the figure turned towards the right hand, wearing a black dress with red sleeves, ornamented with silver sprigs, and stomacher of the same. A bow upon her bosom and a sash round the waist are of white striped with red. The face, seen in three-quarters to the right, has brown and well-massed shadows. Pale complexion, with dark brown eyes and hair. She wears a pearl necklace and a long string of pearls, carried across from shoulder to shoulder, and doubled on the side to the right of the central bow.

Inscribed in red letters on the dark brown background:—  
"Anne, only daughter of William, Earle of Derby, wife of Robert, Earl of Ancram." 1638."

Solidly painted in the style of G. Honthorst.

\* See "The Lady of Latham," by Madame Guizot de Witt. 8vo. London. 1869.





This picture was No. 529 of the 1866 Portrait Exhibition at South Kensington.

Daughter of William, sixth Earl of Derby. Married, firstly, Sir Henry Portman, of Orchard-Portman, in Somersetshire, and secondly, Robert Ker, Earl of Ancram.

146. (147) SIR WILLIAM STANLEY, 6th EARL OF DERBY, K.G. 1561

—1594—1642 . . . . . (183.)  
*Dining room* Canvas. 6ft. 9½in. × 3ft. 6in.

First appears in the 1736 Catalogue.

Full-length, standing figure, the size of life, wearing a high-crowned hat and falling ruff, beside a red-covered table, on which he rests his right elbow, holding his gloves in the same hand; the left resting on the yellow hilt of his sword. He wears dark red trunks fastened at the knees, white stockings, and curiously open wrought black shoes, and the garter on his knee. The badge also, in an oval garter of gold, with a pearl attached to it, hangs at his breast by a blue ribbon. His Spanish-cut cloak partly wraps round his right arm, hanging also behind the left. He wears a gold earring, and a jewelled band and white feathers in his black hat.

The pattern of the Persian carpet on which he is supposed to be standing is quite flat, and exhibits either a total ignorance or disregard of the earliest principles of perspective.

There is a similar picture on the same scale, but not more than half-length, at Wentworth Wood House, belonging to the Earl Fitzwilliam.

Described by Pennant, p. 33.

This picture was No. 497 of the 1866 Portrait Exhibition at South Kensington.

Born 1561-2. Younger son of the fourth Earl, and brother to Ferdinando the fifth. Of an erratic disposition. Resided in Paris and Madrid. Travelled in the East. Heard of the death of his father and brother whilst wandering in Russia. Succeeded, after much difficulty, on his return, in establishing his claim to the earldom, 1594. Married in the same year Elizabeth Vere, eldest daughter of Edward, the seventh Earl of Oxford. He was created a Knight of the Garter 1601. Purchased from his three nieces their claim to the Isle of Man. Died at Chester, and buried at Ormskirk.

‘ William, Ninth  
Earl of Derby,’ who died in 1702, is represented  
by No. 147 in an academic dress, which is very  
elaborate and striking.

147. (148) WILLIAM, afterwards 9th EARL OF DERBY, in an academic dress. 1665—1672—1702.

*Dining room*

Canvas. 2ft. 5in. x 2ft. 1in.

(168.)

First appears in the 1736 Catalogue.

Youthful figure, life-size, seen to the waist, with smooth face, seen in three-quarters, turned to the right. His dress is of a dull grey faced with white, pale yellow and black striped satin, and shoulder knots of the same material. With his right hand he is turning over the leaves of an open book on a desk in the right-hand corner. His eyes and eyebrows are very dark; the hair long and full, and of a remarkable yellow stone colour. His white under-sleeves are decorated with rich white lace, and the white lace of his necktie is elaborately arranged.

Inscribed on the back of the canvas, "*William, 9th Earl of Derby, in a nobleman's academic dress. Died, 1702.*"

William-George-Richard Stanley, son of Charles, the eighth Earl, born 1665; succeeded 1672. Married Lady Elizabeth Butler, sister to James, second Duke of Ormond. Died 1702, without issue.

148. (149) CHARLOTTE BRABANTINE DE NASSAU, Mother of Charlotte de la Trémoille, Countess of Derby . . . . . Unknown.

*Dining room*

Canvas, square. 2ft. 5in. x 1ft. 11in.

(170.)

First appears in the 1736 Catalogue.

To the waist, life-size, face turned in three-quarters towards the right; looking at spectator. Hair dark brown, and brushed back from the forehead. Plain black dress; widow's mourning, with grey, large, curiously flat and circular ruff. Her black head-dress has a black peak of crape on the forehead, and wide spreading black crape or gauze wings "wired out" on each side.

The eyes are very dark, and the shadows well massed, with a generally greenish and brown tone, as seen in some of the richest works of Cornelius Jonson. An extremely good picture.

Inscribed in orange-coloured letters on the upper left-hand portion of dark brown background:—*Charlote de Nassau nee Princesse d'orange Duchesse douairiere de la Tremoille & de Thouars anno D: 1626.*"

Daughter of William the Silent, Prince of Orange, and of his third wife Charlotte de Bourbon Montpensier. Married at Châtellerault, 1598, Claude





de la Trémoille, Duc de Thouars, Peer of France, Prince of Tarente and of Talmont, mother of Charlotte de la Trémoille, Countess of Derby. She died at the Château Renard, 1631.

149. (150) ROBERT, Brother of William, the 9th Earl of Derby. 1656—1686.

*Dining room*

Canvas. 2ft. 5½in. × 2ft. 0¾in.

(169.)

Youthful figure, life-size, seen to the waist, and turned to the right, holding a black book in his right hand, the forefinger being kept within the pages, as if to mark a place. Face turned in three-quarters to the right. Long dark brown full hair, parted in the middle. His dress is slate-coloured, faced with white and red striped satin; a large bow of same material on his right shoulder. The white under-sleeves are edged with lace. His large white lace necktie spreads out like a fan from below the knot in the centre.

Inscribed on the back of the canvas:—"Honble. Robt. Stanley, son of Earl Charles."

Robert-Thomas Stanley, second son of the eighth Earl. Born April 1656. Killed, in a duel, by Henry, Duke of Grafton, February 1686. He was never married.

150. (151) VISCOUNTESS COLCHESTER, Daughter of Charles, 8th Earl of Derby.

*Dining room*

Canvas. 2ft. 4½in. × 2ft. 1in.

(216.)

Figure life-size, seen to the waist. The face in three-quarters view, turned to the right. White satin dress, with pale lilac drapery in front, supported by a string of pearls. Hair and eyes very dark brown. A large mass of hair at back of the head. Pearl necklace. Painted as if enclosed within an elaborately ornamented brown oval or bordering.

A very pleasing and well executed portrait.

Lady Henriette-Charlotte Stanley, born April, 1652. Married Thomas Savage, Viscount Colchester. Buried at Ormskirk, 1716.

The heroine of this house was depicted by Lely in No. 152 (N.P.E., 1866, 694), being a second likeness of the "Lady of Lathom," to whose picture, taken by Van Dyck at a much earlier date, we have already alluded. Lely's work is dated 1657, and shows with much force and expression a standing life-size figure in mourning, with hands joined at the waist; her eyes are fixed on us. The conception and attitude were, Mr. Scharf remarked, adapted from Van Dyck's 'Archduchess Clara Eugenia,' which belongs to the Duke of Devonshire. There is another version of the Lely at Wentworth Woodhouse. Lord Derby's picture was engraved by C. H. Jeens as a frontispiece to Madame Guizot de Witt's 'The Lady of Lathom,' 1869.

## 151. (152) CHARLES STANLEY, 8th EARL OF DERBY. 1627—1651—1672.

*Dining room**Sir Peter Lely.*

(166.)

*Canvas. 2ft. 5in. × 2ft. 0½in.*

First appears in the 1736 Catalogue.

Life-size, within a painted oval border, representing brown stone. The figure, in steel cuirass, is seen to the waist, turned towards the right. The face also, in three-quarters, is turned in the same direction. He wears large yellow sleeves puffed with white; his hair is dark brown, very long, and parted in the middle, with dark brown eyes, and moustaches of the same colour; but the latter are harsh, and peculiarly twisted into a double curve. His complexion is fair, with pink cheeks. The ends of his white cravat or necktie are very full, and two white tassels are curiously mixed up with the knot in the centre.

This picture was No. 870 of the 1866 Portrait Exhibition at Kensington.

Inscribed at the back :—"Charles Stanley, Earl of Derby, son of James. Died, 1672."

Described by Pennant, p. 39.

Son of James, the seventh Earl, who was beheaded at Bolton. Born 1627. Succeeded to the title in 1651. Had married the year previously Dorothea-Helen, daughter of John, Baron of Rupa, maid of honour to the Queen of Bohemia. Lived in retirement at Knowsley, where he died December 21st, 1672, aged 55, and was buried at Ormskirk. His Countess (No. ) survived him 29 years.

152. (153) CHARLOTTE DE LA TRÉMOILLE, Widow of the 7th Earl, in mourning. 1601—1664 . . . . . *Sir Peter Lely, 1657.**Dining room*

(175.)

*Canvas. 4ft. 1in. × 3ft. 3½in.*

First appears in the 1736 Catalogue.

A standing figure, life-size, seen to the knees, and turned towards the left. Her hands are joined at her waist, holding a narrow black band passing over the right one. Two ends of her black rope girdle descend beneath them, and her eyes are fixed upon the spectator. A black gauze veil covers her head and falls down upon her shoulders. A pointed black gauze hood descends in a peak on the forehead, somewhat lower than that observable in her mother's portrait (see *ante*, No. 149). A broad plain flat white collar or band, with a straight edge, covers her neck and

Likewise striking is the portrait of 'Dorothea Helena de Rupa (born Kirkhoven), wife of Charles, Eighth Earl of Derby' (153), an excellent picture (N.P.E., 1866, 869) by a painter not identified.

bosom, and forms a valuable mass of light, thereby tending to relieve the heavy masses of black constituting her dress. Her hair is entirely concealed. To the left, on a pedestal, is a circular stone vase, having an angel's head sculptured on it, which may be regarded as containing the ashes of her deceased husband. Beyond the urn is seen a grove of cypresses against a dark grey sky, the rest of the background consisting of a plain stone wall. The date of the picture, 1657, is inscribed in dark brown to the left of her right elbow.

Inscribed in dark yellow letters *across* the pedestal supporting the vase, without any regard to the perspective of the picture :—

*“Charlotte, daughter of Henrie,  
Duke of Tremouille, Duke and Peer  
of France, wife of James, Earle of Derby.  
1658.”*

The conception and attitude of this picture are literally adopted from Van Dyck's celebrated picture of the Archduchess Clara Eugenia, Governess of the Netherlands, in mourning for her husband, belonging to the Duke of Devonshire, and engraved on the first plate of the “Centum Icones.”

A much altered version of this picture is at Wentworth Wood House, where the line of head-dress is carried straight across the forehead; the white on her breast is reduced to the smallest possible amount under the chin; her right hand rests on the vase, as if to give it significance, whilst the other lies meaningless in her lap; and the figure, instead of standing, as in Van Dyck's original conception, is made to sit down. The cypress trees are nevertheless retained.

For her more youthful portrait, by Van Dyck, see *ante*, No. 145. This picture was engraved in line by C. H. Jeens, as frontispiece to “The Lady of Latham,” by Madame Guizot de Witt, 8vo., London, 1869. It was No. 694 of the 1866 Portrait Exhibition at Kensington.

**153. (154) DOROTHEA HELENA VON RUPA, Wife of Charles, 8th Earl of Derby.**

*Dining room*

*Canvas. 2ft. 6in. x 2ft. 1in.*

(167.)

Life-size, to the waist, within a brown oval border, as the companion picture No. 152.





The figure is turned to the left; face also, seen in three-quarters, turned in the same direction, with the soft grey eyes fixed on the spectator, having a somewhat serious expression. The light is admitted from the right hand side. Her hair is glossy, and of a rich yellow brown: complexion fair, with pink cheeks and soft red lips. A very large pearl hangs from her ear, and bunches of pearls are twisted with the hair at the back of her head. She wears a pearl necklace, and her dress is of white satin, with a scarf of gauze shot with gold along the top of her dress. A blue drapery covers her right sleeve. The background is of a plain dark brown colour.

Inscribed at the back:—"Dorothy Helen, wife of Charles, E. of Derby."

An excellent picture. It was No. 869 of the 1866 Portrait Exhibition at South Kensington.

Dorothea-Helen, daughter of John Kirkhoven, Baron of Rupa in Holland, and maid of honour to the Queen of Bohemia, married Charles, Lord Strange in 1650. She survived her husband 29 years, and died 1703. Buried at Ormskirk.

154. (155) JAMES, 7th EARL OF DERBY. 1596—1642—1651. Van

*Dyck.*  
*Diningroom* Canvas. 6ft. 7in. × 4ft. 1in. (189.)

First appears in the 1736 Catalogue.

Full-length standing figure, life-size, pointing with his left hand to the Isle of Man in the distance; dressed entirely in black, with a large heavy cloak over his left shoulder. Light admitted from the right hand. Sea shore in the distance, and a gloomy sky.

This picture is a duplicate of the figure of the Earl in Lord Clarendon's fine picture at The Grove (see *ante*, Nos.     and     ). The distant coast in this picture is wilder and more broken; the waves of the sea also are very rough. Large tall plants grow at his feet, and a great thistle springs up in one corner. A red curtain hangs on the right-hand side. The yellow of his sword-hilt is the only relief to the heavy blackness of the figure. No signs of the Garter are observable. Black bows are tied at the knees, and large rosettes on his shoes accord with the fashion of the period.



This picture was exhibited at the South Kensington Portrait Exhibition, No. 689 of the 1866 Catalogue.

For his portrait in armour, see *ante*, No. 143.

155. (156) AMELIA, COUNTESS OF ATHOL, Daughter of James, 7th Earl of Derby . . . . . Mrs. Beale.

*Dining room*

Canvas. 2ft. 5½in. × 2ft.

(173.)

First appears in the 1736 Catalogue.

A bust picture, life-size, seen within a richly-decorated stone-coloured oval, painted to represent a carving with oak leaves. The face appears in three-quarters, turned to the right. Her features are long and thin, the hair very dark brown, and decorated at the back with a coronet. Her blue scarf is fastened by a jewel on her right shoulder. A cameo brooch, containing a helmeted profile of Minerva, turned to the right, is attached to the front of her dress.

An extremely well painted picture, with soft solidly painted shadows, in good condition. A carved stone framework is frequently introduced by Mrs. Beale. She was one of the best followers of Sir Peter Lely.

There is no inscription on the picture.

Lady Amelia-Anna-Sophia Stanley married John Murray, second Earl and first Marquis of Athol. In their descendants the Isle of Man and the Barony of Strange became invested.

156. (157) KATHERINE, MARCHIONESS OF DORCHESTER, Daughter of James, 7th Earl of Derby . . . . .

*Dining room*

Canvas. 2ft. 5½in. × 2ft. 0¾in.

(172.)

First appears in the 1736 Catalogue.

A bust picture, life-size, within a plain brown oval framework. Figure turned towards the left, face seen in three-quarters turned in the same direction. Light admitted from the right hand side. Her eyes are a very dark chestnut brown, and hair deep brown colour, approaching to black. Her satin dress of plain brownish purple colour, is slashed on the sleeves with white satin, and a row of diamonds crosses the white aperture of the left sleeve.

Inscribed in red upon the left-hand corner of the picture :—  
"Katherine, daughter of James, Earle of Derby, wife of Henry, Marquess of Dorchester."





There is a full-length portrait of this lady at Wentworth Wood House, and a second, nearly half-length, also belonging to the Earl Fitzwilliam. Judging by these portraits, and the girlish figure introduced in the large picture at The Grove (see *ante*, No.     ), Lady Katherine appears to have had darker coloured hair than her sister Henrietta Maria, Lady Strafford.

Lady Katherine Stanley, born December 4th, 1631. Married to Henry Pierrepont, Marquis of Dorchester. An Epithalamium on their marriage was published 1663. See "Stanley Papers," by Thomas Heywood, F.S.A., issued by the Chetham Society.

157. (158) HENRIETTA MARIA, LADY MOLYNEUX, afterwards COUNTESS OF STRAFFORD, Daughter of James, 7th Earl of Derby .

*Diminished version*

Canvas. 2ft. 4½in. × 2ft. 1in.

(171.)

First appears in the 1736 Catalogue.

A bust picture, life-size, within a plain oval stone frame ; face seen in three-quarters, turned to the left. Her dark brown eyes are fixed on the spectator. Complexion fair, cheeks pink, and hair dark brown, with one diamond jewel at the side over her left ear. Her dress is white satin, with a pale blue scarf and string of pearls round the neck. Light admitted from the right hand. A companion picture to the preceding. The head in this is much lower down in the oval, as if representing a shorter person.

Inscribed in red letters :—" *Henriette Marie, daughter of James, Earl of Derby, Wife of Charles, Earl of Strafford : 1658.*"

Lady Henrietta-Maria Stanley was born 17th November, 1630, and married, firstly, Richard Viscount Molyneux, and, secondly, William Wentworth, second Earl of Strafford, son of Thomas, the celebrated statesman who was beheaded 1641. She died before her husband, December 27th, 1685.

158. (159) HENRIETTA, COUNTESS OF ANGLESEA AND LADY ASHBURNHAM, Daughter to the 9th Earl of Derby. 1687—1718.

*Diminished version*

*Sir Godfrey Kneller.*

(180.)

Canvas. 4ft. 1in. × 3ft. 3½in.

First appears in the 1729 Catalogue. Purchased from Sir Godfrey Kneller. The receipt for payment (£32 5s.) is still preserved.

Life-size, seen to below the knees, seated to the right, leaning her left elbow on a stone pedestal. A landscape background and

No. 159, 'Sir Charles Stanley of Chelsea,' is another good picture, and probably by Walker. It is a very "gentlemanlike" portrait, and has some of those features which, as is well shown in this hall, have recurred for centuries in the Stanley faces. The long brown hair and highly polished armour are admirably painted.

the trunk of a tree fill the left-hand portion of the picture. The face is nearly full, and turned very slightly towards the left. Her dark brown hair is dressed very high, and without any ornament; part of it hangs over her left shoulder; the eyes are black. Her right hand, holding some white flowers, rests in the lap of her dark blue dress. A single pearl is attached to the fastening of the dress, and a plain white edging is carried round the neck and as a bordering to the sleeves.

Inscribed on the back of the canvas:—"Lady Ashburnham, daughter of William, 9th Earl of Derby."

Lady Henriette-Maria Stanley, born 1687, married, firstly, John Annesley, fourth Earl of Anglesey, and, secondly, John, third Lord Ashburnham, afterwards, in 1730, created Earl of Ashburnham. Lady Ashburnham died 26th June, 1718.

159. (160) SIR CHARLES STANLEY, K.B., OF CHELSEA, Nephew to the 7th Earl of Derby . . . . . *Probably by Walker.*

*Dining room* Canvas. 4ft. 1½in. × 3ft. 4½in. (193.)

First appears in the 1736 Catalogue. ,

A youthful standing figure, life-size, in armour, seen half-length, turned towards the right; holding a truncheon slantingly in his right hand. The left rests upon a helmet in the right lower corner. The face is seen in three-quarters, to the right. His rich brown long hair is parted in the middle. The eyes are dark grey, cheeks round and smooth, with faint moustaches. He wears a plain white band, and has a gauntlet on the left hand only. A castle gate among trees, and distant hills, appear through an open window to the right.

Inscribed on the back of the canvas:—"Sir Charles Stanley, K.B., 1661. Died, 1676."

The highly-polished armour is well painted. A good mellow picture; probably by Walker.

Son of Sir Robert Stanley, K.B., the second brother to James, 7th Earl of Derby, and of Elizabeth Gorges, who afterwards became Countess of Lincoln. He occupied a residence at Chelsea, long known as "Stanley House," which had been part of the estate of Sir Arthur Gorges, erected 1625. Died 1676.

Among the Knellers here is the 'Hon. James Stanley' (161), noteworthy as representing the type in portraiture which became the model of Jervas and supplied a pattern for innumerable portraits.

160. (161) THE HON<sup>BLE</sup>. CHARLOTTE SAVAGE, Daughter of Lord Colchester . . . . . *Sir Godfrey Kneller.*

*Dining room*

(194.)

*Canvas. 4ft. 1in. × 3ft. 3in.*

First appears in the 1736 Catalogue. The receipt for payment of this picture, £32 5s. is still preserved.

A young lady, the size of life, seen to below the knees, seated on a stone bench by a fountain, towards the left. She wears a white dress, with green ample drapery over her left side and covering the lap. Her eyes are very dark, and her rich brown hair hangs down her left shoulder. She is holding white flowers in her lap, and taking up others from the bench on left side. The stone fountain, on the right, consists of a dolphin's head and two basins below it. The background is very dark, with a distant castle and rocks to the left.

Inscribed :—"Miss Savage, daughter of Lady Colchester."

Charlotte-Catherine Savage, daughter of Lady Henriette-Charlotte Stanley and Thomas, Viscount Colchester, died unmarried.

161. (162) HON. JAMES STANLEY, Brother to the 9th, and afterwards 10th Earl of Derby . . . . . *Sir Godfrey Kneller.*

*Dining room*

(178.)

*Canvas. 4ft. 1½in. × 3ft. 3½in.*

First appears in the 1729 Catalogue.

A young man in armour, life-size, more than half-length, standing by a pedestal, on which he rests his right hand; a helmet lying by it. His left arm is placed a-kimbo; a yellow embroidered sash is wound round his hips. The face is seen in three-quarters, to the left. Eyes very dark brown, and eyebrows broad, dark, and strong. The hair full, like a wig, of light yellowish brown colour. Sky is seen through a window to the right. Both hands are uncovered.

Son of the eighth Earl (No. 152). Succeeded to the earldom in 1702. Married Mary, daughter of Sir William Morley, K.B., of Hainaker in Sussex. He died at Knowsley, 1736, without male issue. His Countess survived him, and was interred, 1752, at Boxgrove, Sussex.



Of this No. 162, 'The Lady Elizabeth Stanley,' is a still more exact instance. Both show that primitive motive in portraiture which found favour with our forefathers, or which they had perforce to accept, in the interval between Kneller and Reynolds. The attitude is quite simple; the very painting of the lady's white satin dress and its arrangement with her blue scarf are *naïf*, not silly, as their types became in later days. The charm of this picture lies in these elements, and, above all, in the tact with which Kneller treated an ingenuous and pretty English face. There is too much ~~that is~~ taking in the lady's gentle expression.

## 162. (163) LADY ELIZABETH STANLEY, Daughter to the 9th Earl.

*Dining room**Sir Godfrey Kneller.*

(177.)

*Canvas. 4ft. 1½in. × 3ft. 3½in.*

First appears in the 1729 Catalogue. The payment receipt for this picture, £32 5s., is still preserved.

A standing figure, life-size, seen to below the knees, dressed in white, with blue drapery on her left shoulder. A chain of pearls passes, in belt fashion, under her right arm. She holds a small basket of flowers in her left hand, and laying the right upon them. A landscape background, with trees and water to the right.

Signed :—

*Kneller f.*

Lady Elizabeth Stanley, daughter of Earl William-Richard-George; born 16th April, 1697; died, unmarried, 24th April, 1714, in the 18th year of her age.

163. (164) THE HON. CHARLES STANLEY, Brother to the 9th Earl of Derby . . . . . *Sir Godfrey Kneller.**Dining room*

(176.)

*Canvas. 4ft. 1½in. × 3ft. 3½in.*

First appears in the 1729 Catalogue. The payment receipt for this picture at the price of £32 5s., is still preserved.

A young man in armour, life-size, seen nearly to the knees, standing by a pedestal, on which he rests his left hand, a helmet with a red feather lying by it. The figure and face, seen in three-quarters, are turned to the left. The head in this picture is superior in point of painting to that of No. 162. The hair and eyebrows are very dark. His right hand is raised, holding a small baton, and has a yellow embroidered sash below the waist. Both hands are uncovered. In the background is a boldly-sketched engagement between troops of cavalry under a dark red sky. Trunks of trees appear on the right-hand side.

The Hon. Charles-Zedemo Stanley, youngest son of Charles, the eighth Earl, and brother to the ninth and tenth Earls, was born December 8, 1666. Member for the county of Lancashire from 1705 to 1710. M.P. for Preston in 1713. Died, unmarried, April 9th, 1715. Buried at Ormskirk.



## 164. (165) JAMES, 10th EARL OF DERBY. 1664—1702—1736.

*Dining room**H. Winstanley.*

(157.)

*Canvas. 4ft. 1½in. × 3ft. 3½in.*

First appears in the 1736 Catalogue.

Standing figure, life-size, seen almost to the knees, in peer's robes, holding his coronet down in his right hand, the left resting on the sword-hilt at that hip. The face is seen in three-quarters, turned to the left. Eyes pale brown, eyebrows broad, dark grey, and arched (compare No. 162). The wig is light grey. The robes are crimson, with a large ermine cape. There is a crimson outer hanging sleeve, and the gold embroidered sleeve of coat appears below. The sword in front hangs almost horizontally. A row of trees seen through a window to the left.

This picture has been roughly etched by P. Pelham in 1723; by P. Pelham in mezzotint, dated 1725; and by G. Vander-Gucht in 1734

James Stanley, born at Knowsley, 3rd July, 1664. Succeeded his brother, William-Richard-George, as tenth Earl, 1702. Married Mary, daughter of Sir William Morley, K.B., of Halnaker, Sussex. Their son, William, Lord Stanley, died in infancy, 17 0. (There is no portrait of the Countess in this collection.) The Earl died at Knowsley, February, 1736, and was buried at Ormskirk.

## 165. (166) JAMES, LORD STRANGE, Son of the 9th Earl of Derby. 1680—1698.

*Dining room*

(165.)

*Canvas. 3ft. 10in. × 3ft.*

First appears in the 1736 Catalogue.

Standing figure of a boy, life-size, to the knees, turned to the right, and holding a spear in his right hand. A large crimson drapery passes across his chest and over his right shoulder, and a long blue mantle lined with white hangs over a yellow Roman dress of Lorica and Pteruges. A dark crimson curtain falls on the right-hand side.

The general effect of this picture, viewed at a distance, is extremely rich and effective.

Inscribed on the back of the canvas:—"James, Lord Strange, son of William, Earl of Derby, Dy'd 1698."





## 164. (165) JAMES, 10th EARL OF DERBY. 1664—1702—1736.

*Dining room**H. Winstanley.*

(157.)

*Canvas. 4ft. 1½in. × 3ft. 3½in.*

First appears in the 1736 Catalogue.

Standing figure, life-size, seen almost to the knees, in peer's robes, holding his coronet down in his right hand, the left resting on the sword-hilt at that hip. The face is seen in three-quarters, turned to the left. Eyes pale brown, eyebrows broad, dark grey, and arched (compare No. 162). The wig is light grey. The robes are crimson, with a large ermine cape. There is a crimson outer hanging sleeve, and the gold embroidered sleeve of coat appears below. The sword in front hangs almost horizontally. A row of trees seen through a window to the left.

This picture has been roughly etched by P. Pelham in 172½; by P. Pelham in mezzotint, dated 1725; and by G. Vander-Gucht in 1734

James Stanley, born at Knowsley, 3rd July, 1664. Succeeded his brother, William-Richard-George, as tenth Earl, 1702. Married Mary, daughter of Sir William Morley, K.B., of Halmaker, Sussex. Their son, William, Lord Stanley, died in infancy, 17 0. (There is no portrait of the Countess in this collection.) The Earl died at Knowsley, February, 1736, and was buried at Ormskirk.

## 165. (166) JAMES, LORD STRANGE, Son of the 9th Earl of Derby. 1680—1698.

*Dining room*

(165.)

*Canvas. 3ft. 10in. × 3ft.*

First appears in the 1736 Catalogue.

Standing figure of a boy, life-size, to the knees, turned to the right, and holding a spear in his right hand. A large crimson drapery passes across his chest and over his right shoulder, and a long blue mantle lined with white hangs over a yellow Roman dress of Lorica and Pteruges. A dark crimson curtain falls on the right-hand side.

The general effect of this picture, viewed at a distance, is extremely rich and effective.

Inscribed on the back of the canvas:—"James, Lord Strange, son of William, Earl of Derby, Dy'd 1698."



James, Lord Strange, only son of Earl William-Richard-George, was born 28th July, 1680. He died, unmarried, at Venice, of small-pox. Bishop Wilson was his tutor.

166. (167) HENRY STANLEY, ESQ., OF AUGHTON. 1515—1591.

*Dining room*

Panel. 2ft. 6in. × 1ft. 3½in.

(207.)

First appears in the 1814 Catalogue.

Head of an old man, with grey beard and long hanging moustaches, wearing a black hat and white ruff. The face seen in three-quarters, turned to the left. Eyeballs pale grey. His dress is entirely black.

Inscribed in gilt letters along the upper left-hand corner of the dark brown background :—

ANDNĪ J 582  
ÆTATIS SVÆ 67

Henry Stanley, Esq., of Aughton, and, *jure uxoris*, of Bickerstaffe, was born 1515. He married in September, 1563, Margaret, daughter and heiress of Peter Stanley, Esq., of Aughton. He held the office of Comptroller of the Household to Edward, the third Earl. Died 1591. Buried at Ormskirk.

167. (168) MARY EGERTON, LADY STANLEY, Wife to the 2nd Baronet.

*Dining room*

Canvas. 2ft. 6in. × 2ft.

(212)

Standing figure, life-size, seen to below the waist, and turned towards the left. Her face, viewed in three-quarters, is turned in the same direction, and light admitted from the right hand side. Two large pearls hang from each ear. Her dress is white satin, puffed with white. Diamonds and pearls at the top front of her dress. A greenish-blue drapery hangs from her right shoulder and passes over her left arm. Her eyes are very dark chestnut brown, and her hair still darker. The left arm is raised, as if to support her green-blue drapery. This picture appears to have been painted under the influence of Van Dyck.

Inscribed :—"Dame Mary Stanley, mother of Sir Edward Stanley."

Mary, daughter of Peter Egerton, Esq., of Shaw, Lancashire, and widow of Henry Houghton, Esq., of Brimscolls, married, secondly, to Sir Thomas Stanley, second Baronet of Bickerstaffe. Their son Edward was born 1643.



168. (169) MARGARET STANLEY, HEIRESS OF BICKERSTAFFE, Wife of  
Henry Stanley, Esq. (see *ante*, No. 167) . . .

*Dining room,*

Panel. 1ft. 5in. × 1ft. 3in.

(208.)

First appears in the 1814 Catalogue.

A bust picture. Face in three-quarters, turned to the left. Plain black head-dress, with plain white ruff round her neck. Brown fur covers the shoulders of her black gown. Gilded chains hang in a triple row in front. A small lace collar or square-cut band falls below the ruff. Her hair is brown, and the eyes grey.

Inscribed in gilt letters on dark brown background in the upper left-hand corner, similar to No. 167, the companion picture :—

ÆTATIS SVÆ 57  
AN. DNI 1582.

Margaret, only child and heiress of Peter Stanley, Esq., of Aughton, through whom the manor of Bickerstaffe was brought to the Stanley family. The marriage took place on the 26th of September, 1563.

169. (170) SIR EDWARD STANLEY, 3rd BARONET . . . . . *Hodges*

*Dining room*

Canvas. 2ft. 5½in. × 2ft. 0½in.

(203.)

First appears in the 1801 Catalogue.

Bust portrait of a young man with a beardless, full, round face and double chin. The face is seen nearly in front, and very slightly turned towards the left. His long full yellowish wig-like hair is parted in the middle. The eyes are very dark slaty grey. He is clad in plain steel armour, and has a large plain white necktie with broad ends.

Inscribed on the back of the canvas :—

*F. Hodges Fecit  
Ao. 1666*

“ *Sir Edward Stanley of Bickerstaff. Died 1671.* ”

Sir Edward married, at Ormskirk, 25th December, 1664, Elizabeth, daughter of Thomas Bosville, Esq., of Warmsworth, Yorkshire. Sir Edward died of fever, and was buried at Ormskirk, 14th October, 1671.





## 170. (171) ELIZABETH BOSVILLE, Wife of the preceding

*Dining Room*

Canvas. 2ft. 5in. × 2ft. 0½in.

(204.)

First appears in the 1801 Catalogue.

Life-size, to below the waist; figure turned towards the right. Face seen in three-quarters to same direction. Her white satin dress is made very low in front, with wide rounded sleeves, and ornaments of diamonds and pearls down the stomacher. Her rich yellowish brown tresses fall over her right shoulder. She wears a pearl necklace, and has knots of pearls at the side of her head. A bluish satin drapery is in front, at her waist. The background is very dark, with foliage upon deep brown.

Inscribed:—“*Dame Elizabeth Stanley, wife of Sir Edward Stanley of Bickerstaff.*”

Daughter of Thomas Bosville, Esq., of Warmsworth, Yorkshire; married December, 1664. This Lady Stanley of Bickerstaffe succoured many Presbyterians and Quakers, and personally opposed the seizing of Nathaniel Heywood in the Bickerstaffe chapel adjoining the hall. She survived her husband till 1695, and was buried at Ormskirk.

## 171. (172) SIR THOMAS STANLEY, 4th BARONET

*Dining Room*

Canvas. 2ft. 5in. × 2ft. 1in.

(201.)

First appears in the 1801 Catalogue.

A boy's portrait, seen to the waist within an oval stone-coloured border of fruits and flowers. Very dark grey bright eyes, brown hair, and cheerful expression. Robed in a rich blue dressing-gown, patterned with yellow figures, having scarlet facings and lace edging down the front, fastened at the neck by two diamond studs or buttons.

Inscribed at the back:—“*Sir Thomas Stanley of Bickerstaffe. Died 1713.*”

Sir Thomas Stanley, Bart., married, firstly, 16th August, 1688, Elizabeth, only daughter and heiress of Thomas Patten, Esq., of Preston. She died, 1694. Sir Thomas became M.P. for Preston in 1695. His second wife was Margaret, daughter of Thomas Holcroft, and widow of Sir Richard Standish. (No. 175.)



172. (173) SIR EDWARD STANLEY, 5th BARONET and 11th EARL OF DERBY. 1689—1736—1776 . . . . . *H. Winstanley.*

*Dining room*

Canvas. 4ft. 1½in. × 3ft. 3½in.

( . )

First appears in the 1736 Catalogue.

Standing figure, life-size to the knees, wearing a suit of blue velvet, and having a black three-corner hat under his left arm. The right hand is hidden in the waistcoat. He wears a grey wig and white necktie. The face is seen in three-quarters, turned to the left. Light admitted from the right hand. A distant landscape to the left. Strong rich shadows. This picture, in general effect, approaches some of the best works of Allan Ramsay.

Son of Sir Thomas Stanley and Elizabeth Patten. Born 1689. Succeeded to the Earldom of Derby as eleventh Earl in 1736. Married, March, 1714, Elizabeth, only daughter of Robert Hesketh, Esq. Father of Edward, the twelfth Earl. Died, 22nd February, 1776. His Countess only survived him two days.

173. (174) ELIZABETH HESKETH, Wife of the 11th Earl of Derby.

*Dining room*

*Winstanley*  
(196.)

Canvas. 4ft. 1½in. × 3ft. 3½in.

First appears in the 1736 Catalogue.

Life-size figure, seen to below the knees, seated to the right, wearing a white satin dress, and resting her left elbow on a stone pedestal. Trees in background. Face seen in three-quarters turned towards the left. The eyes are pale, and her hair yellow-brown. She holds flowers with right hand in her lap. A poorly painted picture, in imitation of Sir Godfrey Kneller.

Inscribed on the back :—" *Elizabeth, wife of Edward, Earl of Derby; born 1694.*"

Elizabeth, only daughter and heiress of Robert Hesketh, Esq., of Rufford, by Elizabeth Spencer of Ashton Hall. Married Sir Edward Stanley, 1714. Their eldest son (see post, No. 179) was born at Preston, married Lucy, daughter and co-heir of Hugh Smith, Esq., of Weald Hall, Essex, and became father of the twelfth Earl. He died before his parents, at Bath, 1771. The Countess Elizabeth only survived her husband two days. She died 24th February, 1776.



174. (175) MARGARET HOLCROFT, LADY STANDISH AND STANLEY, 2nd  
Wife and Widow of the 4th Baronet. Lived nearly 100 years.

*Dining room,*

(213.)

Canvas. 2ft. 5½in. × 2ft. 0½in.

An elderly lady, in widow's dress, with black silk hood tied under the chin, and a crape peak descending on the forehead. The figure, life-size, is seen to below the waist. The face in three-quarters, turned to the left, looking at spectator. Her right hand raised to the girdle, as if lifting a cloak. The costume is similar to that worn at the time of Oliver Cromwell. She wears no jewellery beyond a wedding ring on the third finger of her right hand. A large plain white band or collar, extending from shoulder to shoulder, comes up close to the neck. The left hand not seen.

Inscribed on a paper at the back :—"Margaret Lady Stanley daughter to Thomas Holcroft, Esq., of Holcroft Hall, co. Cest. : married first to Sir Richard Standish, Bart., of Duxburg, co Lanc. ; and 2ndly to Sir Thomas Stanley, 4th Bart. of Bicker staff."

A seal of red wax is inlaid into the stretching-frame, bearing a helmet and dolphin, and on it

"James, Restorer, Manchester,"

Margaret, daughter of Thomas Holcroft, Esq., of Holcroft, and relict of Sir Richard Standish of Duxbury, in Lancashire. She survived her second husband, Sir Thomas Stanley, who died 1713, and is said to have almost attained the age of one hundred years.

175. (176) ELIZABETH PATTEN, 1st Wife of Sir Thomas Stanley, 4th  
Baronet.

*Dining room*

(202.)

Canvas. 2ft. 6½in. × 2ft. 0½in.

Life-size portrait, to the waist, within a stonework oval border. A tall thin-looking lady. The face is seen in three-quarters, turned to the right; light admitted from the right hand side, and the deep brown shadows are solidly massed. The background is dark, with a small portion of light to left of the head, where the long dark brown hair hangs down on her right shoulder. Dress dull red, with yellow facing to sleeves; a blue drapery over her right side, knots of pearls hanging at shoulders, and white lace trimmings to dress.





Inscribed on the back of the canvas:—"Dame *Elizabeth Patten*, wife of *Sir Thomas Stanley*. Died, 1694."

Elizabeth, only daughter and heiress of Thomas Patten, Esq., of Preston, M.P., was the first wife of Sir Thomas Stanley, the 4th baronet. Married, 16th August, 1688. Died 1694.

176. (177) JOHN STANLEY, Brother to Edward, Earl of Derby.

*Dining room*

Canvas. 2ft. 4½in. × 1ft. 11in.

( . )

A young man, bust portrait, within a brown painted oval border. Face seen in three-quarters, turned to the left. Long flowing very dark hair and eyes, pale complexion. Scarlet coat, embroidered waistcoat, and a white twisted Steinkirk cravat passed through a button-hole.

Inscribed at the back:—"John Stanley, Brother to Edward, Earl of Derby. Born, 1692."

This picture, till recently, remained in the Steward's room at Knowsley.

The Hon. John Stanley, born 1692, took holy orders, and became rector of Liverpool. He married, firstly, Alice Warren, and secondly, Sarah Earle, of Liverpool. Died, 1694, without issue.

177. (178) EDWARD, afterwards 12th EARL OF DERBY, with his two Brothers, THOMAS and JAMES, Sons of James, Lord Strange.

*Dining room*

*Cranke.*

(187.)

Canvas. 4ft. 10½in. × 6ft. 0½in.

First appears in the 1801 Catalogue.

A large picture of three children; life-size, whole-length figures. Two of the boys stand arm-in-arm on a pavement of square slabs, and the third is seated on the ground on the right side. A green curtain and column are in the background. The left-hand boy wears a yellow satin dress, with a long blue dressing-gown over it. A drum lies on the ground at his feet. The middle child is dressed entirely in pink satin. The one seated on the ground is in white.

Painted with considerable effect.



For biography of the Earl, see *post*, No. 182. James died young. Thomas, born 1753, became a major in the army, and died at Jamaica, 1779. His body was interred at Ormskirk (see also *post*, No. 185, for his portrait in military uniform).

178. (179) JAMES, LORD STANLEY, Son of the 11th and Father of the  
12th Earl of Derby . . . . . *Hudson.*

*Dining room*

*Canvas. 4ft. 1½in. × 3ft. 3in.*

(197.)

First appears in the 1801 Catalogue.

A standing figure, life-size, nearly to the knees, turned towards the right hand. He wears a fancy dress of pink and lilac satin, with large pink satin sleeves. The face is seen in three-quarters, turned to the right. His right hand rests on his hip, and the left arm is laid on a pedestal, holding a white mask in the left hand. His cheeks are smooth; the hair, not very full, a dark brown. He wears a large falling collar of white lace, in imitation of the fashion of Van Dyck's period. Mentioned by Pennant, page 40.

Inscribed at the back:—"James, Lord Strange, son to Edward, 11th Earl of Derby."

James, Lord Stanley, M.P. (the title of Strange having passed away into the Athol family), was born at Preston, January 1717, and married, March, 1747, to Lucy, daughter and co-heir of Hugh Smith, Esq., of Weald Hall Essex. In consequence of this he assumed the additional surname of Smith. He succeeded his father as Chancellor of the Duchy, and Lord Lieutenant of the County Palatine of Lancaster. He died at Bath, June 1st 1771, and was buried at Ormskirk during his father's lifetime.

179. (180) JAMES, LORD STANLEY, Son of Edward, Earl of Derby.

*Dining room.*

*H. Winstanley.*

( ).

*Canvas. 4ft. 2½in. × 3ft. 3in.*

A full-length figure of a boy, standing to the left; wearing a scarlet coat, white embroidered waistcoat, white stockings, and black shoes with red heels. He holds a lance in his right hand, and the left arm is placed a-kimbo. The eyes and hair are very dark brown. On the pedestal of a vase to the right is inscribed, in conspicuous brown letters:—

*H Winstanley pinxt 1721.*

Reynolds's  
'Lucy Smith, wife of James, Lord Stanley'  
(180), of which the face only is by Sir  
Joshua, is unusually careful and solid, and in  
good preservation. There is a great charm in  
the grey half-tints of the flesh. It was painted as  
a companion to Hudson's 'James, Lord Stanley'  
(178), which has a degree of resemblance to Van  
Dyck.

A distant landscape, with church spire beyond trees, appears to the left.

The above title is inscribed on the back of the picture.

This picture remained, till recently, in the Steward's room.

(See the previous picture for biographical notes).

Inscribed on the back of the canvas:—"James, Lord Strange, son of Edward, Earl of Derby. Born, 1716."

180. (181) LUCY SMITH, Wife of James Lord Strange. 1730—1759.

*Dining room*

Sir Joshua Reynolds.

(198.)

Canvas. 4ft. 1½in. × 3ft. 3in.

First appears in the 1801 Catalogue.

A graceful figure, seen to the knees, as if walking to the left under some trees, and looking back. Her right hand is extended, pointing to the left. Dressed in white satin, the large folds of which are admirably painted; and a lilac or pink scarf, fastened with pearls in a bow on her bosom, passes over her right shoulder. Neither bracelet nor necklace are introduced. The face is seen nearly in profile to the right. Complexion fair, cheeks pink, eyes dark grey and hair dark brown, and gathered up from the forehead. Large trunks of trees occupy the background to the left; a dark grey sky to the right. A pale but clear and well-preserved picture, in a grey or silvery tone, as if to accord with the companion picture, No. 179. These two pictures are interesting as the productions of a favourite master and his much more celebrated pupil.

Lucy, daughter and co-heir of Hugh Smith, Esq., of Weald Hall, Essex, of the ancient family of Smith or Herrir of Edmundthorpe, Leicestershire, born 1730, was married, March 17th, 1747, to James, Lord Stanley, son of the eleventh Earl. She became the mother of the twelfth Earl, and died before her husband, February 7th, 1759. She was buried at Ormskirk in the 30th year of her age.

181. (182) EDWARD, 12th EARL OF DERBY. 1752—1776—1834.

*Dining room*

Gainsborough.

(184.)

Canvas. 4ft. 1in. × 3ft. 3½in.

First appears in the 1801 Catalogue.

Standing figure, life-size, seen almost to the knees. The face, nearly full, turned slightly towards the left, with the eyes fixed





on the spectator. A dark rich crimson curtain falls in the background, and a landscape is seen through a square window to the left. His right hand, holding a yellow glove, rests on the stone ledge; a black hat in the left. His coat is blue, with white frill and ruffles; the breeches a pale brown colour. The expression of countenance very cheerful. A finely painted picture, with well massed shadows and in fine preservation.

This picture was exhibited, in 1867, at the South Kensington Portrait Exhibition, No. 669 of the Catalogue.

Edward Smith Stanley, son of James, Lord Stanley, and grandson of the eleventh Earl, was born at Patten House, Preston, September 12th, 1752. Married, 23rd June, 1774, the Lady Elizabeth Hamilton, only daughter of James, sixth Duke of Hamilton and Brandon. Succeeded his grandfather in the Earldom, February, 1776. Held the office of Chancellor of the Duchy of Lancaster during the administration of the Duke of Portland, August, 1783, and again in 1806. He married, secondly, in May, 1797, Miss Elizabeth Farren. Died 21st October, 1834.

182. (183) ELIZABETH FARREN, afterwards COUNTESS OF DERBY.

*Dining room* A copy by Stevenson from T. Lawrence.

Canvas, large size. 7ft. 10in. x 4ft. 9in.

( . )

A tall and commanding figure, full-length, walking on grass in a richly-wooded landscape. The head is uncovered; her right hand draws the white satin cloak or mantle, called a *John*, over her shoulder; whilst the left hand, hanging down and wearing a *Limerick* glove, holds a large pale brown fur muff trimmed with a light blue ribbon. The figure moves towards the left, and the light is admitted from the right-hand side. No ornaments or rings are introduced, and the simplicity of costume, combined with richness of effect, deserve especial notice in this comparatively early production of Lawrence, who, when this portrait was painted, had not attained the rank of a Royal Academician, and was only in his 21st year.

The original picture, in the possession of the Earl of Wilton, and exhibited at the South Kensington Portrait Exhibition of 1867, No. 858 of the Catalogue, was painted by Lawrence about the year 1790. See Williams's "Life of Sir Thomas Lawrence," 1831, vol. i. page 124. It appears to have been exhibited at the Royal Academy, Somerset House, in 1790, under the title, "Por-

699; Manchester, 1857, 125; British Institution, 1863, 180). The bright sweetness of the face of the boy is delightful, and few but Romney could paint it. The boy looks at us over his left shoulder, while he is turning shyly to our left. He wears a dark blue coat, with a broad, open white collar to his shirt, light yellow trousers and waistcoat; he holds a large round hat in his left hand, and raises his right to his waistcoat. The girl wears a white dress and cap, pink ribbons and sash, and red shoes, and holds a small bird to her chin with both hands. This picture is one of the artist's most ambitious works; it is mentioned in the 'Life of Romney' by his son, p. 143.

Other Romneys are 'Henrietta, Lady Horton' (188) (N.P.E., 1867, 709; British Institution, 1863, 104), a good, bold, and effective work; and 'Edward, Lord Stanley, afterwards Thirteenth Earl of Derby, and Lady Charlotte Stanley, afterwards Lady Charlotte Hornby' (183), a charming group of two figures (N.P.E., 1867,

trait of an Actress," No. 171 of the Catalogue. The price paid for the picture seems to have been £100.

Elizabeth Farren, the celebrated actress, daughter of Mr. Farren of Cork, was born 12th July, 1759, and married to the twelfth Earl, May 1st, 1797. She died before her husband, April 23rd, 1829, and was buried at Ormskirk.

183. (184) EDWARD, LORD STANLEY, afterwards 13th EARL OF DERBY, with his Sister, LADY CHARLOTTE STANLEY, 1775—1834—  
*Dining room* 1851 . . . . . Romney.  
 (185.)  
 Canvas. 4ft. 11in. x 3ft. 11in.

First appears in the 1801 Catalogue.

Whole-length figures of a boy and girl standing under a tree. One of the most refined and attractive of Romney's works. The boy, standing, turned towards the left, in front of the trunks of the trees on the right side, looks at the spectator with an air of natural dignity and childish vivacity over his left shoulder. He wears a dark blue coat, with broad white open collar to his shirt, and light yellow trowsers and waistcoat; holding a large round hat in his left hand, and raising the other to the front of his waistcoat. The girl, dressed in white with cap of the same colour, pink ribbons, pink sash, and red shoes, stands to the left of her brother, holding a small bird with both hands up to her chin. The background, to the left, consists mainly of sky and a distant country, with a low horizon.

This group is mentioned in the Life of Romney, written by his son; 4to, 1830, page 143.

The picture was exhibited at the British Institution in 1863 No. 180 of the Catalogue, and was No. 699 of the Portrait Exhibition at South Kensington in 1867. It was also exhibited among the Modern Masters in the Manchester Exhibition of 1857, No. 125 of the Catalogue. A successful photograph of it was published at the time by Messrs. Colnaghi and Caldesi.

(For Lady Charlotte Stanley, see *post*, No. 186.)

Edward Smith-Stanley, Lord Stanley, son of the twelfth Earl, was born 21st April, 1775. He married his first cousin, Charlotte-Margaret Hornby, June 30th, 1798. Was called to the House of Peers, October, 1832, as Baron Stanley of Bickerstaffe. Succeeded to the earldom, October, 1834. Created Knight of the Garter, April, 1839. Founder of the famous Zoological Collection and Scientific Library at Knowsley. Died, at Knowsley Hall, 2nd July, 1851.



184. (42) EDWARD, LORD STANLEY, afterwards thirteenth EARL OF  
DERBY. 1775—1834—1851 . . . *Sir Thomas Lawrence.*

*Dining room*

(98.)

*Canvas. 1ft. 6in. × 1ft. 3in.*

First appears in the 1802 Catalogue. Enclosed in a richly gilt frame with oval spandril.

Within an oval. Youthful portrait ; smooth face.

The figure is seen to the waist ; the head, in three quarters, is turned to the right and looking at the spectator, with long silky yellow-brown hair. The coat is crimson, with a high-standing collar of the same colour. A white cravat projecting from beneath the chin.

Background very dark blue sky, which predominates to the right of the figure. The deepest shadows are cleverly brought into immediate contrast with the brightest lights. Boldly painted with great solidity of colour, and well preserved.

185. (185) THE HON. THOMAS STANLEY, Brother to the 12th Earl of  
Derby. 1753—1779 . . . . . *Crank.*

*Dining room*

(5.)

*Canvas. 2ft. 5in. × 2ft.*

First appears in the 1846 Catalogue. Received from Mrs. Hornby.

A vividly painted portrait, life-size to the waist, the face seen in three-quarters, turned to the right ; wearing a black cocked hat, dark blue military coat with red collar, black stock, white waistcoat, and white laced cravat. The background is sky. The lower part of the picture terminates in a rounded frame or brown spandrils. (For his portrait as a child, see *ante*, No. 178, and for a subsequent, No. 229.)

The Hon. Thomas Stanley, son of James, Lord Stanley, was born 1753, and became a major in the army. He died at Jamaica, 1779.

186. (186) LADY CHARLOTTE HORNBY, Sister to the 13th Earl of Derby.  
1776—1805 . . . . . *T. Lawrence.*

*Dining room*

(191.)

*Canvas. 2ft. 5½in. × 2ft. 0½in.*

First appears in the 1801 Catalogue.

A very engaging life-sized portrait of a young lady in plain white dress with short sleeves, grey powdered flowing hair, and a full white band round it, seen to below the waist, seated in a red

Angelica Kauffman, according to her own signature on No. 187,—not Kauffmann,—is well represented here by that work, a graceful, all too gentle, if not “genteel,” group of portraits of Edward, twelfth Earl of Derby, his countess (born Hamilton), and their son, the thirteenth earl. We shall presently notice two important pictures by Angelica's second husband, A. Zucchi, who for the above-named Lord Derby depicted his marriage to Countess Elizabeth at “The Oaks.” No. 187 represents the parents, small, whole-length figures, seated with their naked child between them. The earl, according to the whim of his day in portrait painting, appears in a stage Spanish costume of crimson slashed with white. More simply attired, the Countess Elizabeth is clad in blue; her figure and expression attract us all the more because we have seen the artificial quality of her husband's figure. On the other hand, the countess is unconscious of her companion's presence. The weakness of the artist's conceptions of her subject, her inane and smooth and polished, yet incomplete, mode of painting, and the patent incapacity of her draughtsmanship, which has neither bone nor fibre, are observable throughout this characteristic and pretty picture.



chair and resting her right arm on a black drapery, the hand touching her chin and the face turned in three quarters, towards the left. Her bright grey eyes are looking in the same direction. The intense red of the square back of the chair, and the deep black on which her arm rests, tend to give great artistic effect to the unadorned white of her dress.

A picture of rare brilliancy, painted with all the firmness of Romney, added to the painter's own delicacy and juiciness of colour. The shadows are peculiarly mellow, with deep touches producing great power of effect.

This picture was contributed to the Portrait Exhibition at South Kensington in 1868, No. 144 of the Catalogue.

Lady Charlotte Stanley, daughter of the twelfth Earl, was born 17th October, 1776. She married her cousin, Edmund Hornby, Esq., of Dalton Hall, Lancashire, and died 25th November, 1805.

187. (187) EDWARD, 12th EARL OF DERBY, with LADY ELIZABETH  
*1st Draw* HAMILTON, his first Wife, and their INFANT SON, afterwards  
*any room* the 13th EARL . . . . . *Angelica Kauffman.*  
 (255.)

*Canvas, small upright square. 4ft. 1in. × 3ft. 3½in.*

First appears in the 1841 Catalogue. It was a legacy from Lady Charlotte Hornby.

Small whole-length figures, with their son, a naked child, between them. The Earl, dressed in a Spanish or fancy costume of crimson slashed with white, a falling Van Dyck collar and white stockings, is seated towards the left, and lifting his right hand for the child to take hold of. Lady Elizabeth, attired in blue, is seated looking towards the spectator, holding the child with both hands on the end of a sofa. The background consists of a semicircular stone wall and a tall column, round which a green drapery has been picturesquely arranged. Two spaniels lie on the ground in the right-hand corner. The figures appear small and separated; the divided action of the child destroys all feeling of simplicity and unity. This picture was exhibited in the 1867 South Kensington Portrait Exhibition, No. 694 of the Catalogue.

The picture is signed in brown upon the dark yellow pedestal of a vase on right-hand side,—

*Angelica Kauffman*  
*RnX*

Elizabeth, Countess of Derby. This brilliant and  
young woman, who with the Duchess  
Devonshire, Lady Craven, and the  
of Jersey, made the Ladies' Club,  
daughter of Horace Walpole, all  
who the only daughter of James, <sup>8th</sup> Earl  
of Hamilton. She was born January 26  
In her twenty-second year she married  
Edward Stanley, afterwards twelfth Earl  
and she became Countess in 1796. She  
in Gloucester Street at the house of  
Hamilton Esq<sup>r</sup> March 14. 1797, leaving  
son and two daughters. As the Countess  
expressly desired that she should be  
in a manner suitable to her rank, she  
interred with great pomp at Brompton  
Kent, seven days after her demise.  
The following May her husband man-  
ship James, the victor.

By Lawrence are 'Charlotte  
(born Hornby), Lady Stanley' (189) (N.P.E.,  
1868, 136), and its pendant 'Lady Charlotte  
Hornby' (186) (N.P.E., 1868, 144), both of  
them capital examples of the painter's least  
flimsy manner. The latter is, indeed, excep-  
tionally solid in execution, very mellow, free from  
chalkiness, unusually delicate in taste. A white  
dress and cap and powdered hair set off the rosy  
complexion and full contours of the lady, who  
sits in a red chair, rests her right arm on a black  
drapery, the hand touching her chin, while the  
face is in three-quarters view to our left. The  
expression of the eyes is very animated, and they  
look to our left. Lady C. Hornby died in 1805,  
aged twenty-nine years. The picture is almost  
as solid and sound as that which Romney  
painted of the lady as a child, the No. 183  
already named. Besides the above we noticed  
'Edward, Fourteenth Earl of Derby, when a  
Boy' (192), who was the well-known statesman  
and died in 1869 (it is by Harlow); the  
same peer, by Sir F. Grant (193), and the  
present Earl of Derby (194), by the same artist.

Lady Elizabeth Hamilton, only daughter of James, sixth Duke of Hamilton and Brandon, was born January, 1753. Married, June 23rd, 1774, to Edward, Lord Stanley, afterwards twelfth Earl of Derby, and died 14th March, 1797. (For the Earl, see *ante*, No. 182.)

188. (188) HENRIETTA, LADY HORTON, Sister to the 12th Earl of Derby  
Died 1830 . . . . . *Romney.*

*Dining room*

(2.)

*Canvas. 2ft. 5½in. × 2ft.*

First appears in the 1841 Catalogue.

Life-size figure, simply dressed, seen to the elbows, turned towards the left, and pressing a spaniel to her side with both hands. Foliage and sky in the background to the left. Her face, with a laughing expression and looking archly towards the spectator, is seen in three-quarters, turned towards the left. The hair, grey with powder, is dressed very high, but devoid of ornament. The light is admitted from the right hand side.

Boldly painted with bright and clear colours. A very effective picture.

This picture was exhibited at the South Kensington Portrait Exhibition of 1867, No. 709 of the Catalogue. Exhibited at the British Institution in 1863, No. 104 of the Catalogue.

The Hon. Henrietta Stanley, third daughter of James, Lord Stanley, son of the 11th Earl, and Lucy, daughter of Hugh Smith, of Weald Hall, Essex. Married, 1778, to Sir Watts Horton, Bart. She died in 1830, leaving an only child, who married Charles Rhys, Esq., of Bath. (For her sister, Elizabeth, see *post*, No. 231.)

189. (189) CHARLOTTE, LADY STANLEY, Wife of Edward Stanley, afterwards 13th Earl of Derby. Grandmother of the present Earl.

*Dining room*

*Lawrence.*

(192.)

*Canvas. 2ft. 5in. × 2ft. 0½in.*

First appears in the 1841 Catalogue.

Portrait of a young lady to below the waist, life-size, in a plain white dress with short sleeves, and a small frill round the open neck. The arms hang down. The figure is seated slightly towards the left, but the head, seen in three-quarters view, is turned, looking towards the right. Her narrow girdle is plain black, edged with gold. A column is on the left extremity of the picture. A fine mellow and powerfully painted picture, with much of the solid character of Romney, and with rich grey tones or middle



tints on the neck and face. Background to the figure is dark blue sky.

This picture was contributed to the South Kensington Portrait Exhibition of 1868, No. 136 of the Catalogue.

Charlotte Margaret, second daughter of the Rev. Geoffrey Hornby and the Hon. Mrs. Hornby, of Winwick, was born 20th October, 1776. She married her first cousin, Edward Smith-Stanley, 30th June, 1798, and died at Knowsley, 16th June, 1817. Buried at Ormskirk. Her husband did not succeed to the Earldom till 1834.

190. (190) EDWARD SMITH, LORD STANLEY, afterwards 13th EARL OF DERBY, K.G. Painted in 1837 . . . . William Derby. (190.)

Canvas. 4ft. 7in. × 3ft. 7in.

First appears in the 1850 Catalogue.

Seated, life-size, seen to below the knees, the head turned to the right, looking up. Dressed in a plain black coat and waist-coat, white cravat, and dark reddish brown trowsers. The figure is turned towards the left, the left knee crossed over the right. His left hand, holding a letter, rests on a table covered with a rich yellow damask. The square back of the arm-chair is a deep rich green, and a red curtain hangs in the background. The forehead is bald, with light grey and brown hair at the sides. The expression of the countenance is very animated, and one of pleasure. The letter in his left hand is addressed—"The Earl of Derby, Knowsley Hall, Prescott." The books on the table are "Linnæus" and "Trans. of the Zoological Society," vol. i. On the plan is written—"Plan of the Diversion of Roads in the Township of Knowsley, 1836." The roll is entitled—"Drawings, Nat. History, by Edward Lear."

A truthful and very carefully modelled picture.

Exhibited at the 1868 South Kensington Portrait Exhibition, No. 383 of the Catalogue.

Signed in brown on the yellow table-cover,—

W Derby  
pint  
1837.

For Biographical note, see *ante*, No. 184.



We are compelled to pass over many interesting portraits in this hall - among them several of Winstanley's painting—and come at once to modern examples, among which is Romney's 'Edward, Twelfth Earl of Derby' (191), a life-size whole-length standing figure in a red coat. The left hand is thrust into the pocket of his yellow leather breeches; a gold-headed cane and black hat are in the right. The portrait is good and in excellent condition.



191. (191) EDWARD, 12TH EARL OF DERBY . . . . . *G. Romney.*

*Dining room*  
Canvas, large size. 7ft. 10in. × 4ft. 10½in.

Full-length standing figure, life-size, viewed nearly in front, looking away to the left. He holds his gold-headed cane and black hat in his right hand; the left is hidden in the pocket of his yellow leather breeches. His scarlet coat, open below the top button, shows a white waistcoat. He wears a white cravat, and black boots with brown tops. The background is composed of tall straight trunks of trees and dark grey sky. The horizon is remarkably low, and the sky descends to a level with the brown facing of his boots. Two horses and the head of a groom standing on a distant ground occupy the extreme left-hand corner of the picture. The light is admitted from the right-hand side. Boldly but most cleverly painted. There is mention in the Life of Romney by his son, 4to, 1830, page 193, of a whole-length portrait with a horse, which he painted about 1783 for Mr. Stevenson.

For Biographical note, see *ante*, No. 182.

192. (349) EDWARD, 14TH EARL OF DERBY, when a Boy. 1799—1851  
—1869 . . . . . *Harlowe.*

*Dining room*  
Canvas, square. 2ft. 6in. × 2ft. 1in.

First appears in the 1841 Catalogue. Painted for the Rev. Dr. Keate. A duplicate is in Eton College.

Life-size, seen to below the waist, in brown coat buttoned on the breast, showing white frill to shirt, standing collars, and white tie round neck. Face seen in three-quarters turned to the left, and looking in the same direction. Deep blue sky background. Powerfully and solidly painted. Very energetic expression.

The picture does not appear to have been exhibited at the Royal Academy. It has been engraved by H. Robinson, and published by Fisher in 1834.

Edward-Geoffrey Smith-Stanley, fourteenth Earl of Derby, was born at Knowsley, 29th March, 1799. Married 31st May, 1825, the Hon. Emma-Caroline Wilbraham, second daughter of Baron Skelmersdale, of Latham House. Chief Secretary for Ireland from 1830 to 1833. Secretary of State for the Colonies 1833-34. First Lord of the Treasury three times—1852, 1858, and 1866. In 1859 the honour of the Garter was conferred on him, in



a special manner, by the Sovereign. Succeeded the Prince Consort as Chancellor of the University of Oxford. The subject of his Latin poem for the Chancellor's Prize in 1819 was "Syracuse." Translator of Homer. Died at Knowsley, 23rd October, 1869. Buried in Knowsley Church.

193. (158) EDWARD GEOFFREY SMITH-STANLEY, 14th EARL OF DERBY,  
<sup>461</sup> K.G. . . . . *Sir Francis Grant, P.R.A.*  
*Dining-room* ( . )  
*Canvas, whole length. ft. in. × ft. in.*

A standing figure, in morning costume, wearing a black frock-coat, grey trousers, black satin scarf within a light waiscoat, and white standing collar, resting his right hand on a table and holding an eye-glass in the left.

Blue parliamentary books lie on a red-cushioned chair to the left.

The background is a plain stone-coloured wall, with a pilaster to the right.

Exhibited at the Royal Academy in 1859, No. 236 of the Catalogue. Engraved in a mixed style by Frederic Bromley, and published January 2nd, 1860.

194. (459) EDWARD HENRY SMITH-STANLEY, 15th and present EARL  
<sup>462</sup> OF DERBY . . . . . *Sir Francis Grant, P.R.A.*  
*Dining-room* ( . )  
*Canvas, full-length. ft. in. × ft. in.*

Painted in . A standing figure in a close-buttoned frock-coat, plain white shirt and black neck-tie, holding a paper in the right-hand. A red ministerial despatch-box resting on a blue-book are introduced on a mahogany chair to the left, behind which falls a dull-green curtain. The floor is covered with Indian matting. The face is seen in three-quarters looking to the right. The general tone of the picture is cold grey. The action of the hands very characteristic.

Hardly better known in England than L. Cheron was Denis Calvaert, who produced the lumbering figures of Adam and Eve and the angel

Cheron painted 'Venus' (196), a nude figure lying on a couch and holding a goblet: a thoroughly academic picture. The face is undoubtedly a portrait of some beauty now long dead, who reigned the Venus of her day.

in that big 'Expulsion from Paradise' (197) which fairly represents the state of art before Guido and Domenichino, Calvaert's pupils, effected a genuine renaissance of design, the value of which can be appreciated only by those who know to what a depth art had fallen when the "Italianized Fleming" was at work about the end of the sixteenth century, and what remained of the Roman school was at its last gasp in Bologna. The Carracci apart, it was time new life was breathed into pictorial art, for at this period the mannerists had it all their own way, and Vasari's naïve remark that the masters of his date painted six pictures in the time their predecessors painted one was daily proved to be true. Calvaert was by no means the least capable of his class. His reminiscences of Raphael, dull and common as they are, were expressed with mechanical skill, nor was he absolutely devoid of invention. In this 'Expulsion' there are some points which Guido might have devised. The affectations of the Italian decadence are matched with Flemish commonness which is almost vulgar, and yet cannot be said to be insipid or flabby. The angel is an uncouth virago, who, in a fiery cloud, strides after the parents of mankind and flourishes a murderous-looking Spanish sword with wavy edges, half the length of which is red hot, if not stained with blood. Adam and Eve fly like persons who had been detected in the act of bathing, and on the approach of the police had left their clothes at the water's edge. The serpent wriggles along at their feet and shares their fears. On the other hand, so powerful is the inheritance of art, this picture is solidly, learnedly, and in some respects even finely painted, and there is some energy in its design, and some vitality in its expressive faces.

## DINING-ROOM PASSAGE.

EAST END.

195. (192) PEA-FOWL AND OTHER BIRDS . . . . . *Peter Casteels.**Ly. Margaret B.R.*

(205.)

*Canvas, oblong square. 3ft. 8½in. × 5ft. 4in.*

First appears in the 1736 Catalogue, as "Peacock, Hens, and Pidgeons." Purchased for £3 10s.

A peacock stands in the centre towards the right, with his head looking back to three small birds descending from the left-hand corner. In the foreground to the right are white fowls, and in the distance on the opposite side is a view of a gentleman's residence and trees.

An interesting specimen of the painter.

196. (193) VENUS . . . . . *Cheron.**Yellow room Passage*

(206.)

*Canvas, large oblong square. 4ft. 2in. × 5ft. 9½in.*

First appears in the 1736 Catalogue, under the designation of "A large naked Venus."

A perfectly nude figure, life-size, lying on a bed, her feet towards the left, holding up a circular gold goblet in her right hand, and looking archly towards the spectator. The right-hand portion of the background is occupied by a red curtain. On the left in the distance appear two small figures of Cupid descending to Psyche. The bed is entirely white, but the bolster or pillow is striped with pale blue.

A fine Academic study.

The face, with dark eyes and hair, is decidedly French in character.

197. (194) THE EXPULSION FROM PARADISE . . . *Dennis Calvert.**Passage Dining R*

(209.)

*Canvas, large oblong square. 7ft. 7in. × 8ft. 6½in.*

First appears in the 1729 Catalogue as "Adam and Eve with the Angel, by Guido Rheni." In the 1736 Catalogue it is entitled "Adam and Eve driven out of Paradise," and more correctly assigned to "Dennis Calvert." It was purchased from Mr. Casteel for the sum of £630.

The three figures are full length, the size of life.





Adam and Eve retreat hurriedly before the angel, who drives them with a steel sword towards the right. Adam raises his right arm, and looks back over his shoulder with an expression of mingled terror and surprise. The figure of Eve, slightly in advance of her companion, principally displays the back. Her face, although the features are scarcely visible, is of a decidedly Flemish character. The serpent, of dark brown colour with fiery eyes, darts forward, as if escaping, in the extreme right-hand corner. Sky and a distant landscape form the background to the naked figures.

The expelling angel is an almost literal adaptation from the avenging angel in Raphael's famous fresco of "Heliodorus" in the Vatican; the variations being very far from improvements, and very characteristic of the school to which Calvert belonged. The large, white-grey wings here introduced are not to be seen in the original figure, and certainly the curving drapery which Raphael introduces instead, conduces far more efficiently to the sense of rapid motion. His dress is crimson drapery over a white garment, with a yellow scarf passing from the left shoulder across the body and behind the broad-spread right wing. His hair is gold and streaming, and the profile features lost in shadow. The background to the angel's figure is a dense mass of deep golden light, bordered towards the naked figures with a range of grey clouds. The blade of the sword, which is very long and thin, has a long line of flame, like a red ribbon twisting round it. The hilt is elaborately wrought according to the fashion of the artist's own period.

This picture possesses an unusual interest from the union which it affords of the styles of the old traditional Flemish school, and the more refined and eclectic tendencies of Italy. Calvert the Fleming established himself at Bologna, and founded an academy in which Albano, Domenichino, and Guido received their earliest instruction in art. It is stated that Guido made such rapid progress under his tuition, that Calvert soon found himself able, with the addition of a few finishing touches, to pass off the pupil's work as his own. The name of Guido, therefore, when assigned to this picture in the first instance, was not destitute of connection with the real author; and indeed there is great probability that Guido really had a share in the work, but only as an assistant. There are too many signs of inherent Flemish or Teutonic pecu-

The rape of the Sabines is the subject of G. G. del Sole's production, No. 198, a complete example of what eclecticism did for art. It is an elaborate composition of numerous nearly life-size figures, showing Romulus seated on our right, directing his followers by pointing with one hand. In the centre a stalwart Roman warrior carries off his prey, whose fair and smooth features and their affected expression remind us of Guido, and, as Mr. Scharf has noticed, are due to the heads of Cleopatra and Magdalen which that artist gave to the world. There is the very "air" of the seventeenth century in the figures of a young soldier and a girl who are stepping forward; they seem as if about to take the opening steps of a dance. The local and general treatment and the quality of the picture are poor and weak; the colouring is pale, the handling flabby, the modelling skilful but flat. Laboured without solidity, correct without courage, careful without learning, this work is a perfect illustration of what may be expected from academies which pretend to be more than fields for the acquisition of technical accomplishments. It was bought of Hamlet Winstanley, about 1736, for 68*l*. The next subject of our notes hangs in the Garden Library, and shows radically different qualities from Del Sole's pseudo-classical heroics.

liarities, both in the composition and design, to admit even of a distant chance that Guido was the inventor.

The figure of Eve with the long streaming hair and ungraceful gesture, is precisely similar to the forms so frequently seen in German representations of naked souls in pictures of the Last Judgment, where the blessed are wending their steps to the gates of Paradise.

This picture has been engraved, the reverse way, by H. Winstanley, "apud Knowsley 1728." Plate 14 of the "Derby Gallery." It is inscribed :—

Pennant, in his "Tour to Alston Moor in 1773," p. 42 of the 1801 edition, attributes the picture to Calvert, "by travel improved into the best manner of the Italian School."

198. (195) RAPE OF THE SABINES . . . *Giovanni Giuseppe del Sole.*

*Canvas, very large oblong square. 6ft. 2½in. × 8ft. 8in.* (210.)

First appears in the 1729 Catalogue. Purchased, according to the 1736 Catalogue, of Winstanley, for the sum of £68.

An elaborate composition, with numerous figures. The principal ones are nearly the size of life.

Romulus, seated as president on the extreme right hand, is in the act of pointing forward. The central group, composed of a Roman warrior in armour carrying a female, and, at the same time, advancing, is the most effective part of the picture. Her upturned face, with appealing look and agonised expression, exhibits a close affinity to the heads of Cleopatra and the Magdalen from the pencil of Guido. Two figures, to the left of the centre, of a young soldier and a girl in white, stepping forward towards the right, are curiously imbued with what must have been the costume and fashionable manners of the painter's own day. They partake strongly of the style of two partners taking the opening steps of a regular dance. The local colours, such as red, yellow, and brown draperies, are kept very pale. The whole impression produced by the picture is that of Pietro da Cortona weakly imitated.

The picture was engraved, the reverse way, by Winstanley in 1729, Plate No. 19 of the "Derby Gallery," and inscribed :—  
"apud Knowsley 1729. Gio. Giuseppe del Sole pinx<sup>t</sup>. Alta 6 Ped 3 pol. Lata 8 Ped. 8 Pol."

THE capable French Academician L. Cheron is little known in this country, yet he is worthy of attention as representing a phase of design that at one time was zealously cultivated. He produced 'Cupid and Psyche' (No. 199), and sold it to Lord Derby for 30*l.*, although it measures about four feet by six feet, and comprises two whole-length, life-size, carefully drawn, and skilfully painted figures, a landscape background, and other accessories. Psyche is *very* naked, and embraces Cupid according to the *mode* of Cheron's time—1660–1723. Cheron, by the way, was a Calvinist, who, strangely enough for one who painted thus, after producing two altar-pieces for Notre Dame, left France on account of his faith, settled in London, worked for that by no means strait-laced peer the Duke of Montagu, and died here, probably very poor. Such works as this show that Boucher (1703–1770) was not wholly responsible for the voluptuousness of art in his day.

199. (196) CUPID AND PSYCHE . . . . . *L. Cheron.*  
*Passage yellow room* (211.)  
*Canvas, large oblong square. 4ft. 1in. × 5ft. 10½in.*

First appears in the 1729 Catalogue. In the 1736 Catalogue it is entered as "Cupid and Psyche on a bed, by Ludovicus Cherron. Bought of Cherron at the price of £30."

Whole-length figures, the size of life.

Psyche, a naked figure, extended on a bed with her feet towards the right-hand corner, raising her left arm towards the head of Cupid, represented as a young man, reclining behind her and bending over her shoulder. His wings are large and dark; and his face is seen in profile; his right hand rests on the gilded knob of their couch to the extreme left of the picture. The pillow is striped with blue, as in picture No. 193; but some drapery between the figures, variously striped red, blue, yellow, and white, is admirably painted. Lofty blue mountains in the distance, and a curtain appear on the right-hand side. Cupid's bow, with a string or belt, lies on the bed at this side of the picture. The forms are carefully drawn, and the shadows well massed; but the attitudes of the figures are constrained.

200. (197) A FLOWER PIECE.

*yellow room* 3ft. 3in. × 2ft. 7½in.  
 (Removed from the North Room.)

## KING'S CHAMBERS.

### SITTING ROOM.

201. (198) ST. SEBASTIAN EXHORTING AND ENCOURAGING MARCUS AND MARCELLINUS AS THEY ARE LED TO DEATH.

*Derby House* *Paul Veronese.*  
 (365.)

*Canvas, large oblong square. 4ft. 9½in. × 7ft. 5in.*

First appears in the 1729 Catalogue, under the extraordinary designation of "Christ and Pilate's Wife." In the 1736 Catalogue it is described as "Pilate's Wife pleading for Christ, by Paolo Veronese, purchased of Mr. Casteel for £315." Described as this subject by Pennant in his "Tour to Alston Moor in 1773," page 43 of the 1801 edition.

A study for the celebrated picture in the church of St. Sebastian at Venice, where Paul Veronese lies buried, and which con-





tains the best specimens of his historical pictures. It is thus described by Kugler in his "Handbook of Italian Painting," 1855 edition, p. 466 :—

"The finest of these, representing the Saint going to his place of martyrdom, belongs to the year 1565. The scene is upon a flight of steps before a house ; St. Sebastian, a fine, powerful figure, is hastening down them, while at the same time he turns to his fellow sufferers, Marcus and Marcellinus, who follow him, bound, and points towards heaven with an inspired look. One of them is gazing on him with the profoundest faith, the other is looking round at his sorrowing mother, who seeks to turn him from his purpose with her entreaties and reproaches." \* \* \* "Innumerable figures are seen on balustrades and roofs, clinging to pillars, and crowded on the stairs, looking on in the greatest excitement. This picture displays a beauty of composition, a richness without an over-crowding of subject, and a power of expression and colour which in some respects entitles it to be considered the noblest of Paul Veronese's works."

Mrs. Jameson, in describing the picture in her volume on "Sacred and Legendary Art," ed. 1850, p. 248, uses the following words :—"Here St. Sebastian stands on the summit of a flight of steps ; his fine martial figure, in complete armour, is relieved against the blue sky ; he waves a banner in his hand, and his whole air and expression are full of inspired faith and enthusiasm ; Marcus and Marcellinus stand by his side as if irresolute, surrounded by their weeping friends."

The same authority informs us that St. Sebastian was a native of Narbonne, in Gaul, and the commander of a company of the Prætorian Guards. Among his friends were two young men of noble family, soldiers, and secretly Christians like himself ; their names were Marcus and Marcellinus. Being convicted of being Christians, they were condemned to the torture, which they endured with unshaken firmness, and were afterwards led forth to death ; but their aged father and mother threw themselves in the way, and their wives and children gathered around them, beseeching them with tears and supplications to recant, and save themselves, even for the sake of those who loved and could not survive them.

The two young heroes, who had endured tortures without shrinking, began to relent and to tremble ; but at this critical moment St. Sebastian, neglecting his own safety, rushed forward,

A most curious work is that which Il Borgognone (Cortese) painted on a vast scale, on square pieces of gilt leather, No. 202, 'The Battle between Amalek and the Israelites in Rephidim,' one of four similar curiosities. It contains crowds of life-size combatants in violent attitudes and distinguished by demonstrative expressions. The colouring is effective. The picture was intended to be seen from a considerable distance, where careful execution would not be required, and where, especially by lamplight, the splendour of the gilding, which is visible nearly everywhere through the pigments, might give sumptuousness to the whole and produce a striking effect. The twelfth Earl of Derby gave Smith, the well-known picture dealer and English consul at Venice, 250*l.* apiece for Cortese's four paintings. The other three are 'The Passage of the Red Sea' (278), 'Joshua commanding the Sun to stand still' (451), and 'The Entrance of the Israelites into the Promised Land' (453). The aim of the artist in using gold-leaf grounds was to produce the gorgeousness of the colouring of Veronese at a cheap rate.

and, by his exhortations, encouraged them rather to die than to renounce their Redeemer; and such was the power of his eloquence, that not only were his friends strengthened and confirmed in their faith, but all those who were present were converted (Ibid. p. 244.)

See also Ridolfi, "Le Maraviglie dell' Arte," Venetia, 4to, 1648, vol. i. p. 298; and Zanetti, "Della Pittura Veneziana," 8vo, 1771, p. 167.

Engraved the reverse way by Winstanley in 1728, Plate 18 of the "Derby Gallery." Inscribed:—"Uxor Pilati pro Christo intercedit. Matt. cap. 27. P. Veron. Pinxt. Alt. ped. 4, pol. 11. Lat. ped. 7, pol. 8." In support of the title which the engraver invented for it, a glory has been inserted round the head of one of the prisoners, with cords binding his wrists. The figure is therefore made to be taken for the Saviour, but there is no glory whatever in the original picture.

202. (199) THE BATTLE BETWEEN AMALEK AND THE ISRAELITES IN REPHIDIM—Moses, Aaron and Hur on the hill. (Exodus, chap. 17, ver. 9—13. . . . . *Borgognone.* (179.)

*Passage Dining room*

8ft. 3in. x 12ft. 9in.

First appears in the 1782 Catalogue. Purchased by the 12th Earl of Derby of Sir James Smith, the British Consul at Venice, for the sum of £250.

A very large battle piece, painted on square sheets of gilt leather. Two mounted chieftains, Joshua fighting with Amalek, form the chief and central feature of the picture. The left-hand figure, holding a sword, with swarthy complexion and gilt scaly breastplate, is assailed by his opponent, seen in back view, mounted on a white horse, whilst galloping in front of him to the right, with upraised spear. He wears an oriental white turban, and a robe of the same colour striped with blue. His legs are bare, and the horse without stirrups. On the right, a man in armour, like the Dacian figure in Raphael's Vatican fresco of the defeat of Attila, gallops forward towards the centre. On the opposite, left hand, side of the composition is a disabled horse whose rider has fallen to the ground. All the combatants, with the exception of Joshua, fight with long thin spears. Lofty mountains, crowned with a fortress, rise towards the right-hand side. On the distant hill, near the centre of the picture, and con-



spicuous in contrast with the sky, are the small figures of Moses, Aaron, and Hur with their arms raised in the position of St. Andrew on the cross.

The principal figures are powerfully drawn, and the shadows on this portion are remarkably bold. The entire picture is painted in a dashing manner, with a great preponderance of rich brown colour, through which in many parts the lustre of the gold ground produces an agreeable effect.

The lumps of rock in the foreground, together with several of the distant crags, seem to have been fortuitously twisted into strange shapes, like the gnarled roots of a worn-out tree. The gold ground considerably enhances the brilliancy of the light yellow streaks in the sky towards the horizon.

203. (200) THE FEAST AT THE HOUSE OF LEVI . Paolo Veronese.

*Tudor S. 10000*

(221.)

“And Levi made him a great feast in his own house ; and there was a great company of publicans and of others that sat down with them.”—  
Luke v. 29.

*Canvas, large oblong square. 5ft. 5½in. × 11ft. 8in.*

First appears in the 1729 Catalogue.

A study for the picture painted in 1573 for the Refectory of the Church of St. Giovanni e Paolo at Venice, to replace a last supper by Titian that had been destroyed by fire. The original by Paolo Veronese is now in the Accademia delle Belle Arti at Venice.

The following description, taken from Kugler's “Handbook to Italian Painting,” ed. 1855, p. 468, accurately conveys the general impression of the scene.

“Comparable in size and richness, but not in excellence, with the picture in the Louvre, we may mention the Feast of the Levite, in the Academy at Venice (formerly in the Refectory of S. Giovanni e Paolo). This is also a gigantic composition, beneath an airy arcade, which divides the whole into three groups, with a town view behind. The chief incident is also made subordinate here, while on the other hand we have a number of the most charming episodes : the halberdiers hastily swallowing down their portion of the feast upon the stairs ; the majordomo speaking with a Moorish servant, &c.”

In the middle of the picture, under the central arch, Our Lord is seated at a table, and his figure is in immediate contact with





the pale blue sky. An old man seated on the Saviour's right hand is in the act of helping himself out of a bowl filled with bread. St. John, in red, seated on the opposite side, expresses surprise at the act by the movement of his hand. On the nearer side of the table, with his back to the spectator, sits the master of the feast, a pompous old man in red, with ermine and a red cap on his head. A dog stands immediately behind his curule chair. The openings in the side arches are filled with inferior persons seated at table, and servants in attendance, and hurrying up and down stairs under direction of the steward and majordomo. In front of the latter dignitary, to the left of central opening, is a dwarf holding a falcon on his wrist, and starting from the approach of a Moorish boy, who endeavours to teaze the bird.

At each side of the picture is the descending balustrade of a magnificent staircase.

In the right-hand corner, partly hidden by the balustrade, are two halberdiers eating and drinking.

Zanetti (*"Della Pittura Veneziana,"* 1771, p. 173, nota) informs us that the portrait of a monk of this convent, Frate Andrea de' Buoni, who commissioned Paul Veronese to execute this picture, and gave everything he possessed in payment thereof, may be recognised under the left-hand arch, holding a knife and fork, with a napkin over his shoulder. The original picture bears the date 1573, when the artist was in his forty-first year.

An additional interest has recently been imparted to this picture by some curious revelations of the proceedings of the Tribunal of the Inquisition against the painter in the year 1573. M. A. Baschet has recently discovered among the archives at Venice a record of the artist's appearance before the "Santo Ufficio" at Venice. The Tribunal consisted of the Papal Nuncius, the Patriarch of Grado, and a Father Inquisitor, a Dominican. To these were added three laymen, Venetian Nobili, who went by the name of "Savii all' Eresia," and every decree had first to be submitted to the Senate, with whom lay the execution of it. The picture had been objected to as an unworthy treatment of a sacred subject. The prior of the monastery had been ordered to have a Magdalen painted in the picture in the place of a dog. Paul Veronese, when examined before the Inquisition, could not see that the figure of Magdalen would look well there. He was then interrogated about the minutiae of the work, its size, subject, &c., whether there were people represented in it, how many, what



they did, and questions of a similar kind. He replied, "First of all there is the master of the house, Simon; then below him there is the carver, of whom I have imagined that he would come to see how the serving of the table is going on. There are still many figures in the picture, of whom, however, I have no distinct recollection now, it is such a long time since I painted it." Veronese afterwards adds, "We painters take the same liberty which is taken by poets and fools, and I have represented three halberdiers, the one eating, the other drinking, at the foot of the staircase, but ready withal for their service; for it seems to me meet and possible that the master of the house, rich and noble, as I have been told, should have such servants." Finally the Inquisitor angrily exclaimed, "Does Paolo then consider it proper to introduce into the Lord's Supper fools, drunken Germans, dwarfs, and other silly things? \* \* \* Do you still maintain that you were right in painting your picture in this fashion, and will you still try to prove to us that it is good and proper?" Veronese confessed his error and was condemned to correct and to amend his picture at his own expense within three months after the decree and ordinance of the Tribunal. The present condition of the picture does not afford evidence that the required alterations were ever carried into effect. Paul Veronese died fifteen years afterwards from a fever caught whilst following a procession in May, 1588.

There is in the University Galleries of Oxford an excellent study for this picture on a small scale. The figure in scarlet, with pointed ears to the hood, speaking to the corpulent steward, is a negro with very dark face and hands. The Oxford study was lent to the Exhibition at Leeds in 1868, No. 176 of the Catalogue.

The picture has been engraved by Saenredam and by Landon, "*Annales du Musée*," tome 17, pl. 25; Zanetti, p. 173; Ridolfi, vol. i. p. 300; and Kugler's "*Italian Painting*," 8vo., 1855, p. 468.

There is an inscription as if incised along the stone cornice and base of the left-hand pedestal of the staircase,—

LYCA CAP V  
DIE. XX APR

and in corresponding places on the opposite side of the picture,—

FECIT D COVI MAGN'L·M  
AD MDLXXIII



Both these upper lines appear to relate to the text of the Vulgate, and the lower to afford the precise date when the picture was finished.

This picture is described by Pennant, observing that "most grotesque figures of dwarfs are introduced in conformity to the custom of the age of the painter." See his "Tour to Alston Moor in 1773," p. 43 of the 1801 edition,

**204.** (201) LA TURBANA. PEASANTS BRINGING THEIR OFFERINGS TO ST. BENEDICT AT SUBIACO . . . . . *After Guido.*

*Tudor S. 10000*

4ft. 6in. × 2ft. 9in.

(223.)

First appears in the 1736 Catalogue, and is therein called "Sacrifice to St. Dominic, copy after Guido."

A picture in a black and gold frame with a round head.

St. Benedict, as a bearded young man, and here attired in the white gown, stands on the left extremity of the picture, receiving with extended hands the various offers made to him. Two naked youths are bringing animals. A kneeling woman, holding a baby, in front, makes her little girl kneel with a dish of fruit as her offering. The light is admitted on the figures from the right hand. A large open space of dark sky is observable in the upper part of the picture. A graceful female figure wearing a turban, and standing prominently near the centre, has given a name to the picture, which is styled by the Italians *la Turbantina*, or *la Turbana*. The original picture, now perished, was painted for the cloisters of San Michele in Bosco, near Bologna. (Mrs. Jameson's "Monastic Orders," ed. 1850, p. 22.)

Guido himself retouched the picture in 1632, about ten years before his death. It has been engraved by G. Giovannini and M. Borboni.





# MINIATURE ROOM.

## WEST SIDE.

The following miniatures, in water colours, were principally executed for Lodge's "Portraits" from the best original paintings, and engraved by the most skilful engravers. They first appear in the 1850 Knowsley Catalogue.

### 205. (202) JOHN, 1ST MARQUIS OF HAMILTON.

*Wm. Derby.*  
(224)

*Gallery*  
7in. × 5½in.

No. 62 of Lodge's "Portraits." Engraved by E. Scriven and W. Holl.

Standing, to the knees; white falling frill; holding hat in his left hand.

### 206. (203) JAMES, 2ND MARQUIS OF HAMILTON.

*Wm. Derby.*  
(225.)

*Gallery*  
7in. × 5½in.

No. 76 of Lodge's "Portraits." Engraved by J. Thomson and A. T. Dean.

Standing, to the knees; falling white frill. Ribbon of Garter; hat in his left hand, and wand in the right.

Men and horses in the distance.

### 207. (204) THE ARCHDUCHESS ISABELLA (?).

(43.)

*Gallery*  
3in. × 3in.

Purchased at Brussels, and presented, 1841, to Edward, Earl of Derby, by G. H.

A small square panel, with black oval spandril to frame. Face seen in three-quarters to the left. Large circular ruff. Three golden chains hang in front of her black stomacher. The brown background is crossed with lines of gold.

### 208. (205) DOROTHY SYDNEY, COUNTESS OF SUNDERLAND.

*Copied in watercolours by R. W. Satchwell. (See ante, No. 78.)*

*Gallery*  
7in. × 5½in.

(226),

No. 160 of Lodge's "Portraits." Engraved by W. T. Fry and J. Thomson.



**209. (206) THE VIRGIN AND CHILD, an illuminated drawing.***Lt Derby's room* 10in. x 7½in.

(227.)

First appears in the 1850 Catalogue. Purchased at the Strawberry Hill Sale, in 1842. for £14 14s. No. 7 of the Eleventh Day's Sale, page 114 of the Catalogue. Described as having "belonged to Gaston, Duc d'Orleans, whose arms surmount the richly-carved frame." Painted on an upright square sheet of vellum, under glass, in a gold frame.

The Virgin supports the naked infant Saviour standing on a table covered with a carpet; a blue drapery covers her right arm. The writing on the pages of the open book is Hebrew, with a red and gold illuminated letter at the end of first line. There are no glories round the heads. The window in the background is composed of Dutch roundels of glass, and a small clear view of a palace is seen across a piece of water through the open casement. A full-length figure of Moses is introduced in the circle of painted glass.

**210. (207) A TYROLESE GIRL . Copied by Carlevares from Rosalba.***Lt Derby's room* Ivory. 3in. x 2½in. 9in. x 7in.

(44.)

First appears in the 1846 Catalogue. Purchased by the 13th Earl of Derby at the Strawberry Hill Sale, May 9th, 1842, for £10 10s. It was No. 56 of the Thirteenth Day's Sale, page 135 of the Catalogue.

A small oval, under glass, surrounded by flowers, painted on copper by Phil. Laura, within an octagonal frame.

Horace Walpole, "Lord Orford's Works," vol. ii., p. 489, states that Carlevares was a female scholar of Rosalba.

A graceful figure, seen to the waist; white lace cap with a black point on forehead. Earrings of crimson strings. Black mantilla on shoulders. Her face is slightly inclined to the left, and her bright brown eyes are fixed on the spectator.

A crayon picture like this was until within the last few years at Hampton Court, No. 261 of the Catalogue. It is now in one of the private apartments at Windsor Castle.

Rosalba's picture was engraved in mezzotint with this title: "The Innkeeper's handsome Daughter, known through the Tyrolese by the name of the Fair Maid of the Inn." "Rosalba Pinxit." No engraver's name is introduced; but Bowles of Cornhill was the publisher. The original picture appears to be in the "Dresden Gallery," No. 2123 of Hübner's Catalogue, 1862, under the title "Une Hotesse du Tyrol."



211. (208) A SMALL HEAD . . . . . *Unknown.*  
(45.)

*Gallery*

$3\frac{1}{2}$  in.  $\times$   $3\frac{1}{2}$  in.

First appears in the 1841 Catalogue. Purchased by G. H. at Brussels.

A small square oil painting. A male head with slight moustaches, plain white collar. The hair on the top of his head is partly lost under the frame. Dark brown eyes. Face turned in three-quarters to the right.

212. (209) HENRY SPENCER, 1ST EARL OF SUNDERLAND (miniature).

*Gallery*

*Copy in watercolours by R. W. Satchwell.*

(230.)

7 in.  $\times$   $5\frac{1}{2}$  in.

First appears in the 1850 Catalogue. Purchased of the artist by the 13th Earl of Derby. No. 103 of Lodge's "Portraits." Engraved by R. Cooper and J. Thomson.

Standing, in armour; plain white collar. Right hand resting on baton; the left on his hip. Curtatn and a camp in the background.

213. (210) ANDREW MARVEL. 1620—1678.

*Ly Derby room*

*Copper, oval.  $2\frac{1}{4}$  in.  $\times$   $1\frac{3}{4}$  in.*

(929.)

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby.

Oval. Painted in oil: mounted on a square of crimson velvet in square gold frame.

The face is turned in three-quarters to the right. Very dark brown eyes, looking at the spectator. Long dark brown hair, parted in the middle. Black dress and a plain band, or collar gathered into folds and fitting close to the chin. Gray background.

214. (211) SIR GODFREY KNELLER . . . *By himself, when young.*

*Ly Derby room*

*Oval.  $3\frac{1}{4}$  in.  $\times$   $2\frac{1}{4}$  in.*

(228.)

First appears in the 1850 Catalogue. Purchased at Strawberry Hill by the 13th Earl of Derby, May 9th, 1842, at the price of £8 8s. See page 134, No. 30 of the Sale Catalogue. Small oval oil painting on wood. This miniature was exhibited in the Collection of Miniatures at South Kensington in 1865, No. 1826 of the Catalogue. For the larger portrait of Kneller, when young, see 367 of this Catalogue.

The artist, with dark eyes and rich brown hair, looks at the spectator over his left shoulder. His dress is deep crimson, and





white round the neck The light is admitted from the right-hand side. The background deep rich blue.

It is inscribed on the back of the wood in Walpole's own handwriting,—

*"Sr. Godfrey Kneller  
by Himself."*

Engraved, the reverse way, by T. Chambers for Walpole's "Anecdotes." See Lord Orford's Works, 4to, London, 1798, vol. iii. p. 359.

**215. (212) QUEEN MARY 1ST OF ENGLAND.**

*Gallery*

*Copied in watercolours by Wm. Derby.*  
(231.)

7in. x 5½in.

First appears in the 1850 Catalogue. Purchased of the artist by the 13th Earl of Derby. No. 31 of Lodge's "Portraits." Engraved by T. A. Dean for both folio and quarto editions.

Copied for Lodge's "Portraits" from the original in the collection of the Marquis of Exeter. Standing, half-length, in black and white Spanish dress. Holding a girdle ornament with both hands.

**216. (213) ARTHUR, PRINCE OF WALES, elder Brother to Henry VIII.**

*Gallery*

*A copy in watercolours by E. Edwards.*  
(232.)

8in. x 6in.

First appears in the 1850 Catalogue. Purchased at Strawberry Hill, May 17th, 1842, by the 13th Earl of Derby, for £4 14s. See page 200, No. 56 of the Sale Catalogue. This drawing was exhibited at the South Kensington Exhibition of Miniatures, 1865, No. 2949 of the Catalogue.

It is thus described in Horace Walpole's "Description of Strawberry Hill," Lord Orford's Works, vol. ii., 4to, 1798, p. 459 :—

"Arthur, Prince of Wales; a washed drawing by E. Edwards, from the only original of that prince when grown up, which belonged to Mrs. Sheldon of Weston in Warwickshire, and was purchased by Mr. Child of Osterley Park, Middlesex, 1781."

This drawing represents the Prince in a black cap and furred gown, standing towards the right, a half-length figure, resting his left hand on the hilt of a sword before him, and holding a carna-



tion in his right hand. PRINCE ARTVR is inscribed on the damask background on each side of his head.

On a paper at the back of the picture is a writing signed H. W. in the hand of Walpole, suggesting that it is more probably a portrait of Henry, Duke of Richmond, natural son of Henry Eighth.

The original picture is now at Middleton Park, Oxfordshire.

This picture has been engraved and elaborately investigated by the present writer in the "Archæologia" of the Society of Antiquaries, vol. xxxix., p. 457.

It has also been described in the "Gentleman's Magazine" for July, 1842, p. 21.

217. (214) EARL RIVERS, WITH CAXTON THE PRINTER PRESENTING HIS BOOK TO EDWARD IV., HIS QUEEN AND THE PRINCE.

*Earl Rivers presenting Caxton's Works to Edward IV. and his Queen and Prince. A watercolour copy by Müntz.*  
(235.)

6 $\frac{3}{4}$ in. x 4 $\frac{3}{4}$ in.

First appears in the 1850 Catalogue. Purchased at Strawberry Hill, May 19th, 1842, by the 13th Earl of Derby, for the sum of £7 10s. Page 224, No. 64 of the Sale Catalogue. See Lord Orford's Works, vol. ii., p. 433. This copy was contributed to the South Kensington Exhibition of Miniatures in 1865, No. 1833 of the Catalogue. Engraved also by Joseph Strutt in his "Regal and Ecclesiastical Antiquities," 4to, 1777, plate 47.

It is thus referred to by Walpole in his "Royal and Noble Authors," Lord Orford's Works, vol. i., 4to, 1798, p. 288 :—

"A fair manuscript of this translation (the dictes and sayinges of the philosophers : translated out of Latyn and Frenshe by a worshipful man called Messire Jehan de Trouville, provost of Paris, and from thence rendered into English by our Lord Rivers) with an illumination representing the earl introducing Caxton to Edward 4th and his Queen and the prince, is preserved in the Archbishop's library at Lambeth."

This portrait of the Prince (afterwards Edward V.) is the only one known of him. It has been engraved by Vertue among the Heads of the Kings.

This drawing and the inscription was prepared for Grignion's engraving, which appeared as the frontispiece to Horace Walpole's "Catalogue of Royal and Noble Authors." See *ibid.* vol. ii., p. 433.

Among the finest examples of ancient miniature painting are the lovely portraits (Nos. 218 to 227) which the thirteenth Earl of Derby bought at Strawberry Hill in 1842, now enclosed in a frame. Some of them are a little faded by exposure to too much light. No. 219 is Isaac Oliver's 'Elizabeth, Queen of Bohemia,' which Walpole bought from Lady Isabella Scott, daughter of the Duchess of Monmouth. It seems to be, as were many such works of earlier and later dates, painted on a playing card; the pattern of the back appears on the reverse of the card. It is an oval; the figure is shown to the waist and turned to our left. The dress is crimson, and the long, light golden hair streams over the shoulders and about the face. The finish is exquisitely solid, and renders perfectly the morbidez of the almost girl-like princess's attractive and ingenuous features. This work was lot 15, fourteenth day of the sale, and bought for thirteen guineas; it was No. 2221 in the Loan Exhibition at South Kensington, 1862, and No. 1812 in the Exhibition of Miniatures, 1865. That Mrs. Beale, the paintress, No. 220, was painted by herself, is hardly to be doubted; it shows yellowish half-tints in the reddish carnations, and other characteristics of her Lely-like manner (S.K.L.E., No. 2222, and E.M., No. 1813).

**218.** (215) *The Nine following Miniatures are in one frame:—*

(234.)

1ft. 4½ in. × 1ft. 3¼ in.

First entered in the 1850 Catalogue. Purchased by the 13th Earl of Derby at the Strawberry Hill Sale, May, 1842.

**219.** (215 A) ELIZABETH, QUEEN OF BOHEMIA, Daughter of James I.*Isaac Oliver.**Card.* 1½ in. × 1½ in.

See page 141, Fourteenth Day's sale, No. 15 of the Strawberry Hill Sale Catalogue. Price £13 13s. It was No. 2221 of the Loan Exhibition at South Kensington in 1862, and No. 1812 of the South Kensington Collection of Miniatures in 1865.

Oval, on card. Figure seen to the waist, turned towards the left. Pink dress, long streaming hair, white lace standing collar, blue background. Purchased by Horace Walpole from the collection of Lady Isabella Scott, daughter of the Duchess of Monmouth.

The back of the card is striped diagonally with blue and black bands.

**220.** (215 B) MRS. BEALE, a celebrated Portrait Painter.*Attributed to Samuel Cooper.**Card.* 3½ in. × 2¾ in.

Painted in guazzo, upon an oval card. Compare a portrait of Mrs. Beale sold among the miniatures at Strawberry Hill, May 14th, 1842, No. 161 of the Catalogue. Price 10s. It was No. 2222 of the South Kensington Loan Exhibition in 1862, and No. 1813 of the 1865 Collection of Miniatures at South Kensington.

Inscribed as follows on the back, in lead pencil:—"Mrs. Mary Beale, a famous woman for Painting y<sup>e</sup> head, in the Pall Mall. Died at y<sup>e</sup> age of — years in the year 1698. Painted in 1679."

The ends of the middle lines were broken away.

She is represented to the waist, the figure turned towards the right, in a yellow dress, with blue drapery. A string of pearls is attached to the front of her dress. No ornament in her hair, which is of a light colour, and divided on the forehead.

Dark brown rocky background, blue sky to the right.

'Queen Elizabeth' (221), by N. Hilliard, which Walpole bought of Lord Wilmington, retains on the back of the card four pips of the six of clubs. The carnations of this gem of delicate execution are now white and pallid, but it remains one of the most exquisite examples. It retains the real gold used to represent her majesty's goldsmithery, and her jewels are still brilliant. It gives the head and neck only; the face is in three-quarters view to our left, and enclosed by elaborately dressed yellow hair, which, after the queen's fashion, is studded with gems and gold. Her large radiating ruff, rising above the ears and open at the neck, showing chains and jewels, is adorned with gold and rubies. The face exhibits the fine character of the "bright Occidental star." While reviewing the Royal Academy Winter Exhibition of 1879, which comprised a most precious gathering of miniatures, we called attention to N. Hilliard's portraits of this queen in Case F., the property of the Duke of Buccleuch; among them was an example of the class represented by Lord Derby's gem, which he bought at Strawberry Hill, fourteenth day, lot 19, for fourteen guineas. 'Marie d'Autriche,' queen of Louis XIII. (222), is a capital work of Petitot's (S.H., fourteenth day, No. 56, price 21*l.*; S.K.L.E., No. 2224; E.M., No. 1815). John Hoskins's 'Queen Henrietta Maria' (223) has no painter's signature, and proves the fidelity of Van Dyck when dealing with the features of Charles's queen, although the work before us gives a different and less masculine reading of their character. The Duke of Buccleuch sent a fine portrait of this queen to the Academy, Case I., No. 7, by Isaac Oliver. Lord Derby's portrait comprises a large crystal jewel at the breast, with a black bow, a pearl necklace, and pearls on the back of the head. It has a landscape background, by which means we may identify it as that which, then attributed to Dixon, was sold at Strawberry Hill to the Earl of Derby on the eighteenth day as lot 122, for six guineas (L.E., No. 2225; M.E., No. 1816). Few miniatures surpass N. Hilliard's 'Sir Francis Drake' (224) at the age of forty-two, which is dated 1581, and shows the bulldog-like features set in an almost circular outline, delicately painted, exquisitely finished, and perfectly preserved. The figure is to the waist, in a white satin dress, and wearing a massive chain composed of four links placed side by side; the buttons of the jerkin are black and white. The catalogue quotes Stow's description of Drake's appearance, and thus gives another portrait of the man which serves to confirm the *vraisemblance* of Hilliard's:—"He was low of stature, of strong limbs, broad-breasted, round-headed, browne hayre, full-bearded, his eyes round, large, and clear, well-favoured, fayre, and of a cheerful countenance." The back of the card bears the ace of hearts (L.E., No. 2226; M.E., No. 1817).



221. (215 C) QUEEN ELIZABETH . . . . . *Nicholas Hilliard.*

*one of 9 miniatures*  
Card. 2 in.  $\times$  1  $\frac{1}{2}$  in.

A small oval portrait, on card.

Head and neck only. The face is seen in three-quarters to the left, with high-dressed pale yellow hair, decorated with jewels and a white feather at the top. Her large, radiating, ruff of white lace rising above the ears, and open at the neck, showing chains and jewels, is adorned with gold and rubies.

Pearl necklace. Background a dark purple curtain. Delicately painted.

The back of the card retains four pips of an ordinary playing card, the six of clubs.

222. (215 D) MARIE D'AUTRICHE . . . . . *Petitot.*

*Do* No. 56 of the Fourteenth Day's Sale at Strawberry Hill, May 10th, 1842, page 145 of the Catalogue. Purchased for £21. This enamel was No. 2224 of the South Kensington Loan Exhibition in 1862, and No. 1815 of the Collection of Miniatures in 1865.

A small enamel. Face in three-quarters to the right. Amber dress, pearls, dark hair.

223. (215 E) QUEEN HENRIETTA MARIA . . . . . *John Hoskins.*

*Do* Card. 3  $\frac{1}{4}$  in.  $\times$  2  $\frac{3}{8}$  in.

Painted on oval card, with plain polished surface at the back. This miniature was No. 2225 of the Loan Exhibition at South Kensington in 1862, and No. 1816 of the Collection of Miniatures at South Kensington in 1865.

Seen to the waist; figure turned to the left, with face turned in three-quarters, looking at the spectator. Grey lace trimming worn high on neck and falling over black dress. Large crystal jewel with black bow at her breast, chain of large pearls attached to it and passing over the shoulders. Hair in ringlets across forehead. Pearl necklace. A few pearls at the back of the head. Cloudy sky, and trees, with distant castle to the left, in background. Light admitted from the right-hand side. The colours have much faded. No monogram of the painter traceable.

224. (215 F) SIR FRANCIS DRAKE . . . . . *Hilliard.*

*Do* Card. 1  $\frac{1}{4}$  in. diameter.

A small circular miniature, delicately painted, exquisitely finished, and admirably preserved. This miniature was No. 2226 of the Loan Exhibition at South Kensington in 1862, and was No. 1817 of the Collection of Miniatures at South Kensington in 1865.

'Robert Devereux, Earl of Essex' (225), came from "Strawberry" on the fourteenth day, lot 45, price seven guineas (L.E., No. 2227; M.E., No. 1818). It is mentioned in Lord Orford's 'Works,' 1798, ii. p. 474, as having belonged to Lady Frances Worsley, a descendant of the earl's. It is the work of I. Oliver, unfinished, the background and front of the dress being bare parchment. He wears a small frill over a muslin turnover band; the Garter ribbon is unusually narrow, the face is in three-quarters view to our left, the hair is very dark brown. It was engraved by Houbraken. The head, compared with the Elizabethan face of Drake, is almost of a modern English type, and nearly oblong in its outline, with remarkably clear, intelligent eyes.

Seen nearly to the waist, in a white satin dress, with massive chain composed of four gold links side by side. Buttons down the front of dress black and white. Face three-quarters, turned to the left. Fair complexion, sandy beard and moustache. Hair on head dark brown. Eyeballs grey. Large white ruff fitting close to the face and reaching above the ears.

On the blue background is inscribed in gold letters :—

*Ætatis suæ 42, Año. Dñi : 1581."*

On the back of the card, which retains the red pip of the "ace of hearts," is written in brown ink in a circular form, "Franciscus Drake Miles."

Drake was described by Stow as "low of stature, of strong limbs, broad-breasted, round-headed, browne hayre, full bearded, his eyes rounde, large, and clear, well favoured, fayre, and of a cheerefull countenance." Fuller also says, "he was of stature low, but set and strong grown."

This miniature is roughly copied in woodcut on the title page of Barrow's "Life of Drake." Murray. 1844.

225. (215 G) ROBERT DEVEREUX, EARL OF ESSEX . . . *Isaac Oliver.*

*Drawing room Card. 2½ in. x 2 in.*

Painted on an oval card, plain at the back. This miniature was purchased by the 13th Earl of Derby, at the Strawberry Hill Sale, May 10th, 1842, for the sum of £7 7s. It was No. 45, page 144 of the Sale Catalogue (14th day). It was No. 2227 of the Loan Exhibition at South Kensington in 1862, and No. 1818 of the South Kensington Collection of Miniatures in 1865.

An unfinished miniature. The background and front of the dress remain plain parchment.

He wears a small ruff or frill over a muslin turnover band. The Ribbon of the Garter is narrow. Face seen in three-quarters to the left, looking at spectator. Hair very dark brown. Beard and moustaches of pale reddish yellow. Delicately painted.

It is thus described in Lord Orford's *Collected Works*, 1798, vol. ii., 4to, p. 474 :—"Robert Devereux, Earl of Essex; by Isaac Oliver: it belonged to Frances Lady Worsley, who was descended from him. It was engraved for the 'Illustrious Heads.'"

Houbraken's engraving, plate 26 of Birch's "Lives and the Heads of Illustrious Persons," dated 1738, is inscribed :—"In the collection of Sr. Robert Worsley, Bart."

The portrait of 'Ben Jonson' (226) is painted in oil on copper, and resembles the accepted head of the poet, but is less bluff and less fat. It is a bust in three-quarters view to our right; the hair is brown and the eyes chestnut, the dress plain black, the beard square cut, and the moustaches turned up (S.H., eighteenth day, lot 134, price 3*l.* 10*s.*; L.E., No. 2220; M.E., No. 1819). No. 227, an enamel by C. F. Zincke, represents with evident truthfulness Sir R. Walpole in 1744, and is beautifully finished, the face in three-quarters view to our left; the hair is white. Horace Walpole wrote that this admirable portrait was "very like." It was engraved by Vertue in Lord Orford's 'Works,' 1798, ii. p. 225 (L.E., No. 2229; M.E., No. 1820).

The artist in the above-named engraving has completed the dress, and introduced one hand supporting some drapery. He has also added a broken column at the side.

A similar miniature to this, exquisitely finished, is in the Royal collection at Windsor Castle.

**226. (215 H) BEN JONSON.**

*one of a miniature* Copper.  $2\frac{1}{8}$  in  $\times$   $2\frac{1}{8}$  in.

An oval miniature, painted in oil colours on copper. This miniature was purchased May 14th, 1842, at the price of £3 10s., and was No. 134, page 185, of the Strawberry Hill Sale Catalogue. It was No. 2228 of the Loan Exhibition at South Kensington in 1862, and No. 1819 of the South Kensington Collection of Miniatures in 1865.

A bust portrait; face seen in three-quarters to the right. Square cut beard, moustaches turning up. Small white turnover collar. Hair dark brown. Eyes chestnut. Dress, plain black. Background greenish grey. Inscribed in black letters above his head :—

“IN ROMA,  
1604.”

**227. (215 I) SIR ROBERT WALPOLE, 1ST EARL OF ORFORD.**

*Do —* Painted in 1744 by C. F. Zincke.

It was purchased May 10th, 1842, for the sum of £27 6s. See the Strawberry Hill Sale Catalogue, page 142, No. 32 of the Fourteenth day. It was No. 2229 of the Loan Exhibition at South Kensington, and No. 1820 of the South Kensington Collection of Miniatures.

A beautifully finished oval enamel. Face three-quarters to the left. White hair. Collar and mantle of the Garter. Light admitted from the right-hand side.

It is thus described by his son at p. 472, vol. ii. of Lord Orford's Collected Works, 4to, 1798 :—

“Sir Robert Walpole, earl of Orford; very like; painted in enamel by Zincke, two years before Sir Robert's death.”

An engraving by G. Vertue, dated 1748, is inserted at p. 225 of the volume just quoted.

**228. (216) Frame containing Five Miniatures.**

*See above*  $11\frac{1}{2}$  in.  $\times$  9 in.

(236.)



Another frame contains five admirable miniatures. No. 229 is Mary Sidney, Countess of Pembroke, an oval on copper (L.E., No. 2238; M.E., No. 1821). 'Charlotte (born De La Trémouille), Countess of Derby' (230), by C. Jonson, has a girlish and round face and a very sweet and bright expression, thus contrasting with that in the large picture with the Commonwealth drummer which we have already described. Her portrait is exquisitely painted and modelled with remarkable precision and delicacy. The Duke of Buccleuch has another portrait of her by S. Cooper (R.A. 1879, Case A., No. 14, dated 1671; L.E., No. 2234; M.E., No. 1822). 'Tintoretto when Young' (?) (231) is an oval in oil, on copper, attributed to the artist (L.E., No. 2233; M.E., No. 1823). 'Andrew Marvell' (233), in oil, on zinc (L.E., No. 2236; M.E., No. 1825), shows a young face turned to our right, with long flowing brown hair and brown eyes, which look steadily at the spectator; grey bands and a plain white tassel are below the chin. It is a fine and ingenuous countenance marked by culture. As Marvell was born in 1620, this portrait of a man about twenty-five years old, if it represents him, must have been painted about 1645. Van Dyck, to whom it is attributed, and whose work it resembles, died in 1641. Supposing the sitter to have been younger than twenty-five, it is difficult to see why Marvell, who was at that time a hardly known student—simply a teacher of Lord Fairfax's daughter "in the languages," as Milton described him—should have sat to the greatest portrait painter of his day. The patriot was almost unknown till Van Dyck had been dead nearly twenty years.

A second miniature, said to represent the Countess Charlotte of Derby, bears no number in the Knowsley catalogue, and is described on p. 230 of that work as of an "Unknown Lady." It is in a filigree silver frame and is very charming. It depicts a lady with yellow-brown hair, a fair complexion, and grey eyes. It has nothing to do with the frame, which is not English, and is of a later date than the days of the Lady of Lathom. Horace Walpole, to whom it belonged, declared in writing, on a paper which still remains on the back of the picture, that it represents the most loyal of countesses. It was bought by Lord Derby, her descendant, at Strawberry Hill, May 6th, 1842, lot 46, for sixteen guineas. See Lord Orford's 'Works,' 1798, ii. p. 423. Another purchase from Strawberry Hill is, like the last, without a number. It is called 'Isaac Oliver,' by himself, and was engraved for Walpole's 'Anecdotes' by J. Miller. Lord Derby gave twenty guineas for it on the fourteenth day, when it appeared as lot 85. Again the "Lord of Strawberry" is the authority for the name of the sitter for this exquisite portrait, which, doubtless, I. Oliver painted with all his might and in a wonderfully fine manner. The execution of this gem is very solid with brownish shadows. The half-length figure is that of a young man, who looks at the spectator and has a smooth face, shown in three-quarters view to our right. He has small moustaches and full dark hair, and wears a large ruff. His black satin dress is slashed with crimson and he has a black cloak. The Queen has another 'Isaac Oliver,' by himself (R.A. 1879, Case I., No. 6).



**229. (216 A) MARY SIDNEY, COUNTESS OF PEMBROKE.**

Oval on copper. This miniature in oil was No. 2238 of the Loan Exhibition at South Kensington in 1862, and No. 1821 of the Collection of Miniatures at South Kensington in 1865.

**230. (216 B) CHARLOTTE DE LA TRÉMOUILLE, COUNTESS OF DERBY.**

*Cornelius Jonson.*

An oval miniature on copper. This miniature was No. 2234 of the Loan Exhibition at South Kensington in 1862, and No. 1822 of the Collection of Miniatures at South Kensington in 1865.

A girlish, lively, and very round face.

**231. (216 C) TINTORETTO, when young . . . . . *By himself.***

Painted in oil, on oval copper of a larger size. It was No. 2233 of the Loan Exhibition at South Kensington in 1862, and No. 1823 the Collection of Miniatures at South Kensington in 1865.

**232. (216 D) JOHN LAW, OF LAURISTON, Projector of the Mississippi Scheme . . . . . *Coater.***

*Copper. 2½ in. × by 1¾ in.*

Painted in oil upon copper. Oval. This miniature was No. 2235 of the Loan Exhibition at South Kensington in 1862, and No. 1824 of the 1865 Collection of Miniatures.

To the waist, fair complexion, in a dark brown wig, with the face slightly turned towards the right, looking at the spectator. He wears a blue dressing-gown with red facings, and his white lace cravat spreads down in front. He raises his right hand to his breast. The background is plain grey.

**233. (216 E) ANDREW MARVELL. 1620—1678 . . . . . *Van Dyck.***

*Zinc. 2¼ in. × 1¾ in.*

Painted in oil on zinc. This miniature was No. 2236 of the Loan Exhibition at South Kensington in 1862, and No. 1825 of the 1865 Collection of Miniatures at South Kensington.

Youthful face, slightly turned to the right, with long flowing brown hair, slight moustaches, and brown eyes, looking at the spectator. His plain grey bands fit close under the chin, and part of a round white tassel is seen below them.

The Duke of Buccleuch has a fine portrait, attributed to Isaac Oliver, of 'Frances (born Howard), Countess of Essex and Somerset,' the so-called "poisoning countess," whose likeness at Knowsley Hall is one of the greatest treasures of the miniaturist's art, and in the catalogue bears the number 234. It is so fine a work that the Director of the National Portrait Gallery—a critic by no means addicted to enthusiastic expressions—wrote of it:—"There is only one other miniature deserving comparison with it, and that is the exquisite portrait by the same artist, similar in size, style, and attitude, of Lucy Harrington, Countess of Bedford, purchased from Stowe by the Duke of Buccleuch." As to the example before us, we cannot do better than quote the elaborate and exact description of it by the author of the Knowsley catalogue. "It is," he says, "exquisitely painted in water colours on a large circular card, enriched with gold and silver. The outer rim of the card is gilded; the back is plain and highly polished. On the back of the frame is inscribed, in Horace Walpole's own handwriting: 'The Lady Frances Howard, Countess of Essex and Sussex, from the collection of James West, President of the Royal Society. H. W., 1773.' A half-length figure, standing, enveloped in a thin, silver-striped gauze veil, gathered very full round and above the shoulders. Her face is nearly full, but turned somewhat to the left. Her dark brown eyes are fixed on the spectator. The mouth delicate, with a pleasing smile. Her right hand, free from rings, is raised to her bosom; the left arm hangs down and does not show the hand. A transparent wire-gauze head-dress descends in a point on the centre of the forehead. Her sleeves are of a downy-white fabric, with silvery lines in a feathery pattern upon it. An outer mantle of white embroidered stuff covers the lower part of her dress. The background is opaque and intense black. The artist's initials are extremely small, merely a cipher of I O in gold, without the usual dots, on the black background in the left-hand side near her elbow. The jewels, now tarnished, were originally of bright silver in a gold setting, and highly raised. Most of the silver has now tarnished; but in its original condition the picture must have been splendid."

The scarf of silver tissue surrounds the countess like a cloud. The grey dress with gold embroideries, the elaborate and splendid jewellery of gold and coloured stones, the serpent-like character which our fancy is apt to attribute to the witchery of the smiling face, the very delicacy of the pallor of the skin as it now appears, and, finally, the unusually large size of this miniature, five inches in diameter, are striking elements which add to its importance and make the visitor remember it. Lord Derby bought it at the Strawberry Hill sale, lot 52 of the thirteenth day, for eighteen guineas. It would probably fetch a thousand guineas now. See Lord Orford's 'Works,' 1798, ii. p. 489 (L.E., No. 2231; M.E., No. 1811). It was engraved in stipple for the *Biographical Mirror*, iii., pl. 2.

We reserve notices of the Knowsley collection of beautiful miniatures of celebrated persons by artists of distinction, including Kneller, by himself; I. Oliver's Frances Howard, Countess of Essex and Somerset, the third Earl of Essex, and Elizabeth, Queen of Bohemia; Mrs. Beale, by S. Cooper (?); Queen Elizabeth and Sir F. Drake, both by N. Hilliard; Henrietta Maria, by J. Hoskins; Ben Jonson (in oil); Tintoret, by himself; "Marvel" (in oil), by Van Dyck; P. Oliver's himself and his wife; Hogarth's portraits of Monamy and Mr. T. Walker; and others. Most of these came from Strawberry Hill.

234. (217) FRANCES HOWARD, COUNTESS OF ESSEX AND SOMERSET.

Isaac Oliver.

(233.)

*Card, Circular. 5 in. in diameter.*

First appears in the 1850 Catalogue. Purchased at Strawberry Hill by the 13th Earl of Derby, May 9th, 1842, for £18 18s. See Sale Catalogue, page 135, No. 52 of the Thirteenth day. See also Lord Orford's Works, 1798, 4to, vol. ii., p. 489. This miniature was No. 2231 of the Loan Exhibition at South Kensington in 1862, and No. 1811 of the 1895 Collection of Miniatures at South Kensington. Engraved in stipple by G. P. Harding, 1802, for Harding's "Biographical Mirror," vol. iii., plate 2, p. 10.

Exquisitely painted in watercolours on a large circular card, enriched with gold and silver. The outer rim of the card is gilded; the back is plain and highly polished. On the back of the frame is inscribed in Horace Walpole's own handwriting:—

*"The Lady Frances Howard, Countess of Essex and Somerset, from the collection of James West, President of the Royal Society. H. W. 1773."*

A half-length figure, standing, enveloped in a thin silver-striped gauze veil, gathered very full round and above the shoulders. Her face is nearly full, but turned somewhat to the left. Her dark brown eyes are fixed on the spectator. The mouth delicate, with a pleasing smile. Her right hand, free from rings, is raised to her bosom; the left arm hangs down and does not appear. A transparent wired-gauze headdress descends in a point on the centre of the forehead. Her sleeves are of a downy white fabric, with silver lines in a feathery pattern upon it. An outer mantle of white embroidered stuff covers the lower part of her dress. The background is solid intense black.

The artist's initials are extremely small, merely  $\Phi$  in gold, without the usual dots, on the black background in the left-hand side near her elbow.

The jewels, now tarnished, were originally of bright silver in gold setting, and highly raised.

Most of the silver has now tarnished; but in its original condition the picture must have been splendid. There is only one other miniature deserving comparison with it, and that is the exquisite portrait by the same artist, similar in size, style, and attitude, of Lucy Harrington, Countess of Bedford, purchased from Stow by the Duke of Buccleuch.



**235. (218) ADMIRAL NELSON.**

(237.)

*7in. × 5½in.*

First appears in the 1850 Catalogue. Purchased of the artist by the 13th Earl of Derby. No. 227, vol. xii. of Lodge's "Portraits." Engraved by W. Finden.

Copied in watercolours by Wm. Derby from the full-length picture by Hoppner in the Royal Collection. Half-length, standing by a rock, on which he rests his left hand. Stormy sky background. Sea and ships to the left.

**236. (219) THE RIGHT HON. C. J. FOX.**

(238.)

*7in. × 5½in.*

First appears in the 1850 Catalogue. Purchased of the artist by the 13th Earl of Derby. No. 231, vol. xii. of Lodge's "Portraits." Engraved by H. Robinson.

Copied in watercolours by Wm. Derby from the original picture by Opie, in the possession of the Earl of Leicester.

Half-length standing figure, resting his left hand, holding a sheet of paper, on a table. The face, almost in profile, looking away to the left. Light admitted from the right-hand side.

**237. (220) THE RIGHT HON. WILLIAM PITT.**

(239.)

*7in. × 5½in.*

First appears in the 1850 Catalogue. Purchased of the artist by the 13th Earl of Derby. No. 230, vol. xii. of Lodge's "Portraits." Engraved by P. Lightfoot.

Copied in watercolours by Wm. Derby from the original picture by Hoppner in the possession of Lord Carrington.

Standing figure, seen nearly to the knees, in robe of the Chancellor of the Exchequer. Fingers of right hand resting on a paper laid on a table. Red cords and tassel wound round a column in the background. Face three-quarters to left. Light admitted from the right-hand side.

**238. (221) QUEEN JANE SEYMOUR.**

(240.)

*7in. × 5½in.*

First appears in the 1850 Catalogue. Purchased of the artist by the 13th Earl of Derby. No. 9, vol. i. of Lodge's "Portraits." Engraved by W. Bond and R. Cooper.

Copied in watercolours by R. W. Satchwell from the original picture at Woburn Abbey.





Standing, half-length figure, turned to the left. Hands joined. Richly gilded dress. Light admitted from the left-hand side. Plain dull blue background.

**239. (222) MARY QUEEN OF SCOTS.**

*Not in Drawing Room* 7in. x 5½in.

(241.)

First appears in the 1850 Catalogue. Purchased of the artist by the 13th Earl of Derby. No. 50, vol. iii. of Lodge's "Portraits." Engraved by C. Picart and J. Thomson.

Copied by Wm. Hilton, A.R.A. in watercolours from the original picture belonging to the Earl of Morton.

Standing figure, nearly to the knees, in black dress with gauze veil, white cap and ruff. Face three-quarters to the left, looking at spectator. Her right hand raised to touch a jewel hanging round her neck. A handkerchief in her left hand. Plain dark background.

**240. (223) KING CHARLES I.**

*Not in Drawing Room* 7in. x 5½in.

(242.)

First appears in the 1850 Catalogue. Purchased of the artist by the 13th Earl of Derby. No. 112, vol. vi. of Lodge's "Portraits." Engraved by H. Robinson.

Copied in watercolours by Wm. Derby from the original picture by Van Dyck in the possession of the Earl of Pembroke.

Half-length figure in complete armour, with full face looking at the spectator. His left arm rests on the helmet on a table before him. The crown and sceptre are beside it. His right hand grasps a truncheon.

**241. (224) QUEEN ELIZABETH.**

*Not in Drawing Room* 7in. x 5½in.

(243.)

First appears in the 1850 Catalogue. Purchased of the artist by the 13th Earl of Derby. No. 61, vol. iv. of Lodge's "Portraits." Engraved by T. A. Dean and W. T. Fry.

Copied in watercolours by Wm. Derby from the original by Zuccherò at Hatfield House.

Half-length, standing, in rich dress and golden mantle em-



broidered with eyes and ears, wide-spreading ruff, open neck and smaller frill under chin.

She holds a rainbow in her right hand, and with the left supports her mantle.

**242. (225) OLIVER CROMWELL.**

(244.)

*Gallery*  
7 in. × 5½ in.

No. 129, <sup>v</sup><sub>T</sub> vii. of Lodge's "Portraits." Engraved by E. Scriven.

Copied in watercolours by Wm. Derby from the original picture at Althorp, belonging to Earl Spencer.

In full armour, half-length figure, turned to the right. A truncheon in his right hand. A page boy to the left is tying his sash. Both figures are bareheaded.

**243. (226) PRINCESS CHARLOTTE OF WALES.**

(245.)

*Gallery*  
7 in. × 5½ in.

No. 231, vol. xii. of Lodge's "Portraits." Engraved by H. T. Ryall.

Copied in watercolours by Wm. Derby from the original by A. E. Chalon.

Seated on a sofa, in a black satin dress with ermine-trimmed pelisse, black hat and three white feathers. Face seen in three-quarters turned towards the right. Salmon-coloured flat background.

**244. (227) ELIZABETH OF YORK, QUEEN OF HENRY VII.**

(246.)

*Gallery*  
7 in. × 5½ in.

No. 1, vol. i. of Lodge's "Portraits." Engraved by W. T. Fry and by W. Holl.

Copied in watercolours by Wm. Derby from the original picture belonging to the Earl of Essex.

Standing figure, to the waist; face in three-quarters turned towards the left, and wearing a pointed headdress with long flaps; a rose in her right hand.



245. (228) JAMES HAMILTON, EARL OF ARRAN AND DUKE OF CHATEL-HERAULT.

*Portrait*

7in. × 5½in.

(247.)

No. 40, vol. ii. of Lodge's "Portraits." Engraved by W. Holl and W. H. Mote.

Copied in watercolours by Wm. Hilton, R.A., from the original belonging to the Duke of Hamilton.

Half-length standing figure, full face, in long black dress, furred gown, the collar of which rises to a level with the top of his head. Grey, short cut beard, black cap and small white ruff. Collar and badge of the St. Michel. Right hand raised to his breast; the left holding gloves.

246. (229) THOMAS STANLEY, Brother of the 12th Earl of Derby.

1753—1779 . . . . . *H. D. Hamilton.*

*Portrait*

9in. × 7½in.

(248.)

First appears in the 1841 Catalogue.

A small oval drawing by Hamilton in crayons, dated 1773.

Face seen in three-quarters to the left; red coat. Light admitted from the right-hand side. (*See ante*, Nos. 178 and 185.)

The Hon. Thomas Stanley, son of James, Lord Stanley, born 1753. Served as a major in the army, and died at Jamaica, 1779.

247. (230) THE REVEREND JOHN STANLEY, Brother to the 11th Earl of Derby. Rector of Bury, Winwick, and Liverpool. 1692—1781.

*Portrait*

*Unknown.*

(249.)

9¾in. × 7¾in.

First appears in the 1841 Catalogue.

Painted in oil on oval canvas. Face seen in three-quarters to the right. Dark eyes, grey hair. Plain black gown and clerical bands.

The Rev. John Stanley, D.D., the third son of Sir Thomas Stanley and Elizabeth Patten, was born 1692. Having taken holy orders, he became Rector of Liverpool, Bury, and Winwick. He married, firstly, Alice, daughter of Edward Warren, Esq., and secondly, Sarah Earle, of Liverpool. Died, without issue, in 1781.





248. (231) THE HON<sup>BLE</sup>. ELIZABETH STANLEY, afterwards LADY HORTON,  
Sister to the 12th Earl of Derby . . . . . *H. D. Hamilton.*  
(250.)

9in. × 7 $\frac{3}{4}$ in.

First appears in the 1841 Catalogue.

Drawn by Hamilton in crayons, in oval frame, and dated 1773.

A bust portrait, face seen in three-quarters turned to the right. Light admitted from the right-hand side. Her hair is dressed very high, and grey with powder. A white satin bow to ribbon round her neck under the chin.

Inscribed in black on grey background, over her right shoulder:—

*AD Hamilton*  
*Delinvt 1773*

The Hon. Elizabeth Stanley, married, in 1779, to the Rev. Sir Thomas Horton, Bart., of Chadderton, and died 1796. (For her sister Henrietta, see *ante*, No. 188.)

249. (232) LADY JANE STANLEY, Daughter of the 11th Earl of Derby.  
(251.)

11 $\frac{1}{2}$ in. × 9 $\frac{1}{2}$ in.

Painted in oil on a larger oval than the rest.

To the elbows; the figure turned to the right, dressed in a white cloak or cardinal trimmed with a narrow line of brown fur. Both hands in a brown muff. Large white lace cap, with blue bows, fastened under the chin. Grey hair, elderly face, ruddy complexion.

Inscribed on a paper at the back:—

*"This Portrait of Lady Jane Stanley is to be sent to Lord Stanley. Harri Legh."*

Lady Jane Stanley died at Knutsford, and was buried at Budworth in Cheshire.

250. (233) { PETER OLIVER, THE MINIATURE PAINTER } *Peter Oliver.*  
                  { HIS WIFE . . . . . }  
*1. et Drawn in room* (252.)

Card. 8 $\frac{1}{4}$  in. × 2 $\frac{3}{8}$  in.

This miniature was purchased by the 13th Earl of Derby at Strawberry Hill, May 10th, 1842, for the sum of £5 15s. 6d. See Sale Catalogue, page 146, Fourteenth Day, No. 74. It was No. 2230 of the Loan Exhibition at South Kensington in 1862, and No. 1834 of the Collection of Miniatures at South Kensington in 1865.



Drawn in lead pencil upon an oval card, one on each side.

The portrait of Oliver is a profile turned to the right, with full hair covering the forehead and ears; a close-cut beard and small moustaches. He wears a plain, white, falling band. Signed below to the right :—

*PO*  
*Se ipse fecit.*

in very small writing.

The miniature is delicately drawn upon a prepared surface, and the flesh-tint has been faintly added.

His wife's portrait, on the reverse, is nearly full face, slightly turned to the right, and looking at the spectator. Merely a few lines indicate the neck and position of the shoulders. She wears a white muslin or linen headdress. It is signed below in the centre :

*P. Oliver*  
*his wife.*

in very minute characters.

It is thus described in Lord Orford's Works, 4to, 1798, vol. ii., p. 476 : " Peter Oliver, profile in blacklead, from a leaf of his own pocketbook, and his wife, full-faced, on the other side; both fine : it belonged to Vertue the engraver."

251. (234) EDWARD, 12TH EARL OF DERBY . . . *H. D. Hamilton.*

*Not signed.* 9in. x 7½in.

(253.)

First appears in the 1841 Catalogue.

Drawn in crayons by Hamilton in 1773.

There is a remarkable space above the head of plain background. The figure is only seen just below the shoulders, turned towards the left, the face nearly in profile, and looking at the spectator with a cheerful expression. His coat is red, with a white cravat; the hair grey, and tied with a large black bag. The blue back of a chair is behind him on the right. The light is admitted from the right-hand side. Signed in black chalk upon the grey background on left-hand side,—

*" Hamilton*  
*delin' 1773."*

For Biographical Notes, see *ante*, No. 182.

King Charles's supporter, Charlotte (born De la Tremouille), Countess of Derby, is represented with curious force in the picture No. 253, where she is tearing the Parliamentary summons to surrender Lathom House. The countess is seated on our right. She wears a costume derived from the picture in the Large Dining Room, and mentioned before. A drummer, in the Parliamentary colours and blindfolded, is standing before her, wearing a red cockade and a white paper in his hat, and in the act of beating his drum, on which are the insignia of the Commonwealth. A spearman in green has one hand on the drummer's shoulder. The countess's energetic and ominous expression justifies the words attributed to her, "With a brave indignation (on getting the missive of Rigby) she calls for the drum, and tells him 'a due reward for his paines is to be hanged up at her gates; but,' says she, 'thou art but a foolish instrument,'" &c., and did not hang the messenger. This large picture was, as its style affirms, painted in the beginning of the eighteenth century.

252. (235) JAMES LORD STRANGE, Father to the 12th Earl of Derby. (254.)

*James Lord Strange*  
9½ in. × 7½ in.

An oval oil painting.

Full face, to the waist, in fancy dress with large white-lace falling collar. Copied from the portrait by Hudson in the Dining Room, see *ante*, No. 179.

For Biographical Notes, see *ante*, No. 180.

*Charlotte de la Trémoille*  
**KING'S CHAMBERS. BEDROOM.**

253. (236) CHARLOTTE DE LA TRÉMOILLE TEARING THE PARLIAMENTARY SUMMONS TO SURRENDER LATHOM HOUSE. *Unknown*. (220.)

*Charlotte de la Trémoille*  
8 ft. × 5 ft. 5½ in.

First appears in the 1736 Catalogue, and is thus described: "Earl James's Lady and Drummer, whole length."

Full-length figures, life-size, painted on a large square canvas. Painter uncertain. In old black frame.

The Countess, attired in a similar dress to the one in the Dining Room, No. 145, is seated towards the right. A drummer, with his profile towards the left, and a white bandage over his eyes, stands before her. A red cockade and a white paper are in his black hat. He is in the act of beating the drum, on the side of which are the armorial insignia of the Commonwealth.

A spearman in green places his left hand on the drummer's shoulder.

The first siege of Lathom House in 1644 has been minutely recorded in the manuscript diary of Edward Halsall, who was incidentally wounded, and which is now preserved in the Ashmolean Collection at Oxford.

The following entry, printed in Peter Draper's "House of Stanley and the Sieges of Lathom House," Ormskirk, 8vo, 1864, p. 129, fully illustrates the subject of the picture:—

"1644, April 25th. On Thursday, he (Rigby) sends his last message, as he calls it, a furious summons to her ladyship to yield up Lathom House, all the persons, goods, and arms within it, into his hands, to receive the mercy of Parliament, and to return her final answer the next day before two o'clock; which

In one of the King's Chambers is a very interesting group of full-size whole-length portraits by D. Mytens, being entitled 'King Charles I. and his Queen about to Ride' (255). The inequality of Mytens's execution is exemplified in the awkward way in which the figures are placed on their feet, in the execution of the dogs who accompany the royal party, and the somewhat crude and dry execution of parts of the picture. The comparative weakness of Mytens's powers of design is to be traced in a lack of combination in the figures of the group, each of which may be said to be indifferent to its neighbour, and the ludicrousness of the dogs. The rare felicity which enabled the painter to read the character of his sitters, a point in which he was not far inferior to Van Dyck, is not less obvious in the capital faces of Charles and the queen. The royal pair are standing on a terrace, hand in hand, in naïve attitudes and with natural expressions. A negro brings forward her Majesty's palfrey, with blue and silver trappings. The details of the horse furniture are dexterously painted, and very curious as illustrations of costume. The king's dress is grey striped with silver, and includes the Garter; the queen's dress is blue over blue and silver, with a long lovelock hanging on her right. Pictures by Van Dyck show that this was her Majesty's favourite costume at the period in question. Both figures wear large black hats with white plumes. A winged genius scatters roses from the sky over Henrietta Maria. Sir Geoffrey Hudson is on our left, energetically restraining dogs in a leash; a Maltese dog is near the queen. This work is among the earliest portraits of the king and queen. Mr. Scharf tells us that a similar and equally large picture (8 ft. 3 in. by 13 ft. 4 in.) was given by Queen Anne to Addison and now belongs to Viscount Galway (Manchester, 1857, Portraits No. 45). Another picture, which was mentioned by Pennant a hundred and ten years ago as being then at Holyrood, is now at Danmore Park, Falkirk. A square print by Daret (Granger, 1824, ii. 250) of Henrietta Maria on horseback represents various small figures on a distant terrace, and closely corresponds with the paintings named above. }



her ladyship having read, with a brave indignation calls for the drum, and tells him "a due reward for his pains is to be hanged up at her gates; but," says she, "thou art but a foolish instrument of a traitor's pride; carry this answer to Rigby" (with a double scorn tearing the paper in his sight), and "*Tell that insolent rebel he shall neither have persons, goods, nor house: when our strength and provision is spent, we shall find a fire more merciful than Rigby, and then if the providence of God prevent it not, my goods and house shall burn in his sight: myself, children, and soldiers, rather than fall into his hands, will seal our religion and loyalty in the same flame.*"

See also "The Lady of Latham," by Madame Guizot de Witt, London, 8vo, 1869, page 94, for a graphic account of this incident and all proceedings connected with the siege.

**254. (237) THE EMPEROR THEODOSIUS REFUSED ADMISSION INTO THE CATHEDRAL AT MILAN BY ST. AMBROSE . . . . . Copy.**

*Derby House*

Canvas. 5ft. 3½in. × 3ft. 11in.

(334.)

Copied from a celebrated picture by Rubens in the Imperial Gallery at Vienna.

There is a fine copy from the same picture by Van Dyck, now in the National Gallery, London.

The Emperor Theodosius, after the massacre of Thessalonica in the year 390, was placed under the ban of the Church; and on his attempting afterwards to enter the Cathedral of Milan, he was repulsed at the door by the Archbishop Ambrose.

**255. (238) KING CHARLES I. AND HIS QUEEN HENRIETTA MARIA ABOUT TO RIDE . . . . . Daniel Mytens.**

*Tudor B.R.*

(219A.)

Canvas, oblong square, a very large picture. 8ft. 2½in. × 13ft. 4½in.

The figures are full length, and the size of life.

The King and Queen, hand in hand, are standing on a terrace which descends a few steps towards the right. A negro servant is bringing forward a white palfrey, saddled for the Queen, with blue and silver trappings. The head of a brown horse is seen behind on the extreme right. The King's dress is grey, striped with silver, with the blue ribbon of the Garter worn slanting, like



a sash or belt, across the breast. The Queen wears a blue dress over grey and silver, and a long lovelock hanging on her right side. Both figures wear large black hats with white feathers. The Queen holds a fan in her left hand. A winged infant or genius in the clouds above scatters roses on the Queen. Numerous dogs are seen bounding forwards towards the horses.

A diminutive figure, Sir Geoffry Hudson the dwarf, standing in the left-hand corner, is energetically restraining a couple of hounds. A small white Maltese dog stands below the figure of the Queen. Lofty columns and a balustrade occupy the left portion of the picture. In the centre, is a distant view of a park with green sward. Painted in a clear, silvery tone. An interesting picture, as affording an early representation of the royal pair. A similar picture, on an equally large scale, was presented by Queen Anne to Addison the poet. It is now the property of Viscount Galway, and was exhibited in the Portrait Gallery of the Manchester Exhibition of 1857, No. 45 of the Catalogue. See Dr. Waagen's "Galleries of Art," vol. iv., p. 516.

Pennant in 1772 saw a similar picture at the lodgings of the Earl of Dunmore in Holyrood Palace. It is now at Dunmore Park, near Falkirk. Waagen, *ibid.*, p. 454. In a square print of Queen Henrietta Maria on horseback, by Daret, various small figures appear on a distant terrace, which closely correspond with those in the pictures here described. See Granger's "Biographical History," ed. 1824, vol. ii., p. 250.

## THE OLD STAIRCASE.

### 256. (239) THE TRIUMPH OF BACCHUS AND ARIADNE.

*Thence, Carracci. Copied by Winstanley from Annibale Carracci.*  
 5ft. 6½ in. × 9ft. 9 in. (338).

First appears in the 1736 Catalogue. Price £40. It was exhibited at the Manchester Art-Treasures Exhibition in 1857, No. 152 of the Department of Original Drawings. See Lanzi, "Storia Pittorica," Bassano, 1796, vol. iii., p. 88. Bunsen, "der Stadt Rom." 1842, vol. iii., part 3, page 425.

The central subject on the vaulted ceiling of the principal gallery of the Farnese Palace at Rome. Annibale Carracci began these fresco paintings for Cardinal Odoardo Farnese in 1600, and completed them in less than four years.



They are arranged in compartments divided by terminal figures, and all the subjects are taken from classical Mythology. In the selection and treatment of these, the artist was aided by his friend Monsgr. Agucchi.

They have been engraved as a series by Petrus Aquila, Carlo Cesio, and by Fr. de Poilly.

This copy is very faithfully executed on canvas of a large square size.

Bacchus, holding an ivy-wreathed sceptre, is in a car drawn by panthers; Ariadne by his side, in a separate car drawn by goats, is being crowned with stars by a winged genius hovering over her. They are preceded by the drunken Silenus mounted upon an ass, and are attended by a crowd of Satyrs, children, and Bacchanals. The procession moves from the left hand. In the right-hand corner is a large recumbent female figure, and a brown satyr in the opposite left corner.

The original cartoon drawn in chalk for the right-hand half of the composition is in the possession of Mr. Smith Barry at Marbury Hall, Cheshire.

257. (210) A SEA PIECE, WITH THE ENGLISH AND DUTCH FLEETS ANCHORED AT SPITHEAD IN 1729 . . . . . Mollineux.

*Canvas, a long square picture. ft. in. x ft. in.*

First appears in the 1738 Catalogue, as "Ship at Spithead."

The clear blue sky is varied by pale grey clouds; the light shines from the right-hand side, the wind blows from the opposite direction. The vessels have all sails set. Two ships, namely, the large central vessel and a smaller one more in advance and to the right of centre, are firing their guns.

At the extreme left is a bold promontory and the open sea. A ship, foremost and to the right of centre, carries the emblem of the Isle of Man, namely, three white legs joined on a red ground. It has evidently been painted over an English flag. Along the top of the black frame is inscribed in golden letters:—

*"The English and Dutch squadrons of Men of War under the command of Sr Charles Wager Vice Admiral of y<sup>e</sup> Red on board y<sup>e</sup> Cornwall; Sr George Walton Admiral of y<sup>e</sup> White on board y<sup>e</sup> Princess Emilia & Heer van Somelsdyke Vice Admiral of y<sup>e</sup> Dutch on board y<sup>e</sup> Leyden as they lay Equip'd at Spithead during the whole Summer MDCCLXXIX."*

While we are writing of dogs it may be well to mention that there are at Knowsley not only the above Mytens, but several other likenesses of dogs, including a 'Great Irish Wolf Dog' (261), standing in profile to our left, and white, with liver spots on his head and neck, and a long white tail. This striking likeness of a most interesting beast is dated 1788. In one of Titian's portraits of the Emperor Charles V., which is now at Madrid, is a similar dog—at least so the Knowsley catalogue (p. 261) says, although Messrs. Cavalcaselle and Crowe ('Titian,' i. p. 370) speak of "another example besides that of the Madrid Museum" having belonged to the English Charles. A replica of the more famous Madrid picture was at Mantua in 1536; this was probably not among the "Mantua pictures" which, about a century later (1627-1632), went to Whitehall. Bathoe told us of a portrait of the emperor which was "brought by the king from Spain, being done at length, with a big white Irish dog." Messrs. Cavalcaselle and Crowe, p. 309, say that the hound in No. 453 at Madrid was a Spaniard. The old number of this picture was 765; the work is well known from the official lithograph.



Along the lower part of the black frame are inscribed in gold the names of the ships, the commanders, rate, guns, and men in regular columns.

258. (211) THE ENGLISH AND DUTCH FLEET AT SPITHEAD IN 1729.

*Broad Water Passage*

Mollineux.

Canvas, larger than the preceding. 3ft. 10in. × 7ft. 6in.

First appears in the 1736 Catalogue, under the title "Spithead Fleet, by Mollineux."

Similar in subject and treatment to the foregoing, and apparently a repetition by the same artist. The sky here is a deeper blue and the grey clouds darker; there is a heavy yellow light in the sky towards the right-hand side. All the ships here appear to be more widely spread apart. The general tone is less grey, and there are no masses of grey clouds rising like smoke from behind the ships as in the other picture. The ships here are numbered in black on the water beneath them.

The long inscription is here repeated, but in lieu of being along the upper part of the frame, it is written upon the canvas itself below the picture.

259. (242) VIEW OF KNOWSLEY, FROM WATTON. . . . Winstanley.

3ft. 10½in. × 7ft. 5½in.

260. (243) LANDSCAPE . . . . . Winstanley.

4ft. 4in. × 13ft.

261. (243 A) GREAT IRISH WOLF DOG.

Standing in profile to the left. White, with liver spots on head and neck, long white tail. In the background is a conical hill against a yellow sunset sky.

Inscribed on the frame, "*The Irish Wolf Dog. In the possession of the Earl of Altamont, 1788.*"

This kind of animal seems to have been held in high esteem. One of Titian's finest portraits of the Emperor Charles 5th represented him standing with his hand on "a big white Irish dog." It is now at Madrid, and formerly belonged to King Charles 1st. See the Catalogue of his Collection at Whitehall Palace, 1639. Printed by Bathoe, page 86, No. 13.



262. (243 B) A HORSE, "ROGER O' COVERLY" . . . . . *Tillemans.*

First appears in the 1729 Catalogue, No. 80, and also in the 1736 Catalogue.

*La Marguerite B. Hon.*  
MAHOGANY SITTING-ROOM.

263. (244) WHITE COCK, MONKEY, &c. . . . . *Hondecoeter.*

(375.)

*La Marguerite B. Hon.*  
*Canvas, square, in a black and gold frame. 3ft. 3in. x 3ft. 9in.*

First appears in the 1729 Catalogue, and is described in the 1736 Catalogue, No. 111, as "Cock, Hen, Monkey, and Fruit."

The size of life. The cock, in light plumage with red breast and dark tail, forming the centre of the picture, looks contemptuously back at a monkey on the right-hand side, who is helping himself to grapes from a basket of fruit. Beneath the latter is a marmozette, with a pomegranate on the ground below. A hen crouches behind the central bird, and a peacock appears in the distance to the left.

264. (249) COCK, HEN, AND CHICKENS. . . . . *Hondecoeter.*

(380.)

*Canvas, square, in a black and gold frame. 2ft. 7in. x 3ft. 7in.*

The size of life. The cock, with noble plumage, stands in the centre turned to the right. A yellow hen crouches behind her companion, and is turned to the left. A stone wall, tree, and sky form the background. It is a companion picture to No. 244.

MAHOGANY BEDROOM.

265. (246) STARTING-POINT OF B. C. NEWMARKET. . . . . *Tillemans.*

(377.)

*Canvas, oblong proportion, smaller and darker than others by the same artist.*

*2ft. 7½in. x 5ft. 2¼in.*

First appears in the 1736 Catalogue, No. 99, as "Newmarket Races."

A long line of level horizon, with numerous figures.



Jockeys mounting horses ; a drummer in the right-hand corner. Some ladies are on horseback, and in one instance, in the foreground, a female rides behind a man.

266. (248) END OF B. C. NEWMARKET . . . . . *Tillemans*.  
*Coronade scene* (379.)

*Canvas.* 2ft. 7½in. × 5ft. 2in.

First appears in the 1736 Catalogue, No. 99, as "Newmarket Races." A brighter and much more cheerful picture than No. 246.

The sky, with light clouds delicately painted, occupies a large portion of the picture. The figures here are not highly finished ; but expressed with great animation. The foremost horses, white and chestnut, ridden respectively by scarlet and yellow jockeys, advance from the extreme left. Great excitement among the spectators standing in a crowd near the winning-post at right-hand side. At the extreme right is a high square building, and women in the balcony. Jockeys are seen below, betting over a wall. A church and houses in the distance to right of the stables. A square building in the middle of the picture. A lady in blue, and gentlemen in red and white coats on grey and bay horses, are prominent in the foreground.

267. (251) THRACIAN WOMEN STONING ORPHEUS . . . *Romanelli*.  
*Passage* *Backward* (386.)

*Canvas.* A circular picture, in gilt square frame, with handsomely carved spandrils. 4ft. 1in. × 4ft. 8in.

First appears in the 1729 Catalogue, No. 49, and in the 1736 Catalogue as "The Thracian Women stoning Orpheus, a poet," No. 21, by Romanelli. Purchased of Winstanley at the price of £30, besides all charges from Rome.

In this composition there are five principal figures, and several more in the distance to the extreme right. The colours are very powerful, with strong shadows. The light is admitted from the right hand. Orpheus, in blue drapery, is seen falling to the left. His left arm is raised. Two women have lifted stones to throw on him, and a third, in a red garment, is about to rush at him with a javelin.

Orpheus, after the death of Eurydice, was torn in pieces by the Thracian Maenads for having treated the women with contempt. His head was thrown upon the Hebrus, down which it rolled to the sea, and was borne across to Lesbos.





Romanelli the painter was a pupil of Pietro da Cortona, patronised by Cardinal Mazarin, and distinguished by the Order of St. Michel.

268. (252) POTS AND PANS. THE SUPPER AT EMMAUS IN AN INNER CHAMBER.

*By Margareto B.R.*

*Peter Aertsens.*

(387.)

Panel, composed of three pieces, joined horizontally. 2ft. 6½in. × 4ft. 0½in.

First appears in the 1736 Catalogue as "Kettles and Pans." No artist's name is mentioned.

A group of culinary utensils, chiefly of copper lined with tin; a rope of onions and a candle on the left side.

At a distance, seen through an arched door, as in a further room, at the head of a flight of steps, appears the group of Our Lord with the two disciples breaking bread. The figures are extraordinarily diminutive in comparison with the pots and pans. The latter are painted with surprising truth to nature, especially their polish, and bubbles on the surface of some water in one of the pans.

269. (254) ALPHEIUS AND ARETHUSA . . . . P. Francesco Mola

(309.)

*Butlers room* A square oblong picture. 2ft. 4in. × 3ft. 1½in.

First appears in the Catalogue of 1782.

A male figure pursues a naked nymph rushing with outspread arms towards the left. Her foot already touches a piece of water. Cupid with his torch flies beside her, and Diana, with a crescent on her forehead, and a blue arching drapery, hovers above them. Nymphs in attitudes of surprise appear on the distant banks of the river on the right hand.

Painted with great refinement of form, in a subdued mellow tone. The shadows are generally brownish.

270. (255) TRIUMPH OF GALATEA . . . . . Romanelli,

(391.)

*Passage Dining R* Canvas. A circular picture, in a square gilt frame, with handsomely carved spandrels. 4ft. 1in. × 4ft. 8in.

First appears in the 1729 Catalogue, No. 50, and in the 1736 Catalogue, at which time it was in the same apartment, and described as "Venus and Sea Nymphs." It had been purchased for "£30, besides all charges paid from Rome."



Galatea floats on the water, seated in a shell car, drawn by dolphins, to the right. A triton on one side guides the dolphins with reins held in both hands. A mermaid on the opposite side offers red coral. A third attendant, floating behind, holds a scarlet drapery, which curves like an arch on the sky over Galatea, and partly serves to shade her countenance. A triton, cupids, and other mermaids also appear on the water.

A rich and very pleasingly coloured picture, with strong local tones and well massed shadows.

271. (256) RUINS . . . . . *Pannini.*

*Darby House*

*Canvas. 3ft. 9in. × 2ft. 4in.*

(14.)

First appears in the 1736 Catalogue, No. 48.

The interior of a ruined semicircular building, with a portico of four columns and pediment seen in centre beyond. Men occupied in making a fire. A white horse stands in the centre turned towards the left. Goats are disturbed and hiding themselves among the fallen stones. A fine and carefully finished picture.

272. (257) SACRIFICE TO JUPITER . . . . . *F. Bol.*

*Colonnade room*

*Panel, composed of two pieces joined horizontally, and parquettèd with cross pieces of wood all over the back. 1ft. 9in. × 2ft. 7in.*

(417.)

First appears in the 1782 Catalogue.

In the left half of the picture is the sacrificing group. A dignified figure of a priest in long white robe and venerable beard, crowned with a green wreath, stands officiating at a square carved altar raised on two steps. His figure is seen in profile turned to the right. He is attended by ministering youths in dark dresses, two of whom hold aloft long flaming torches. Behind the high priest, on a lofty carved pedestal, rises a bronze standing figure of Jupiter holding forward a thunderbolt in his left hand. At his side is the eagle with outspread wings. Silver sacrificial vessels are placed on the steps of the altar, before which three females are kneeling, the foremost of whom, in an embroidered orange-coloured robe, holds a white bird with red comb and wattles. In her left hand is a large golden vessel. The priest also holds a small golden vessel with a long handle, as if about to pour a libation into the



flame on the altar. Behind the kneeling women in the centre of the picture is a group of men conducting a white ox decorated with a garland for sacrifice. Behind these, as if issuing from a dark arch in the city walls, is a crowd of men in deep-coloured dresses carrying spears, lances, and a pennon. To the right of the gate, and near the extremity of the picture, is a lofty tower of a German castle, and the spire of a church rising beyond the roof connected with it, against a deep blue-grey sky. The main background is composed of a ruined building with broken arches and masses of vegetation, as seen in the remains of the aqueducts and public baths at Rome.

In the left-hand corner are several figures wearing turbans, and richly embroidered vests, which at once indicate the influence of Rembrandt and his school. One kneeling youth holds a censer, and another is raising a bundle of faggots for the service of the altar. A youthful figure to the extreme left blows a long trumpet. On the sides of the altar are sculptured bas-reliefs in circular panels, the one to the left being Europa on the bull.

The light is admitted from the left-hand side.

The picture is freely painted in a rich brown tone, with dark brown shadows in the style of Rembrandt.

The complexions of the figures, excepting the kneeling female with the white bird, and a youth in a dark dress and green wreath behind the high priest, are all of a very deep brown tint. The two exceptions are very pale.

### 273. (259) THE WEST FRONT OF KNOWSLEY IN 1776.

*Chapman*

*Canvas, large square, in a handsome carved blue and gold frame.*

*3ft. 11in. × 7ft. 6in.*

(394.)

Showing railings and great gates in front. Spires upon the two towers on the embattled ancient buildings to the right, and a continuation of the front of the house as red brick stables towards the left. A pediment and a domed lantern then decorated the centre of the building, and a long wall with fruit trees advanced from the left angle of the principal part of the house to join the iron railings. No figures are introduced in this cold and formal picture.





274. (260) THE SOUTH FRONT OF KNOWSLEY . . . . Mollineux.

*Chapel - top*

(395.)

Canvas, large square, in a handsome carved blue and gold frame.

3ft. 8½in. × 5ft. 9in.

Exhibiting the colonnade end seen across the water.

The two spires and the central domed lantern form conspicuous features upon the building. To the left is a curiously separated square piece of water, surrounded by high mounds or ramparts of turf. No figures are introduced in this picture.

275. (261) PORTRAIT OF A MERCHANT . . . . Attributed to Pourbus.

*La Maitre de G. H.*

(404.)

Panel, on a rough oak. Apparently by a Flemish artist, about the middle of the 16th century. 3ft. 3½in. × 2ft. 6in.

Purchased by the 13th Earl, when Lord Stanley, at the sale of Mr. William Roscoe's Drawings and Pictures, Liverpool, September 28th, 1816, for the sum of £13 13s. See Sale Catalogue, Sixth Day, No. 148, where it was entered "Francis Pourbus. Portrait of a scholar; fine character, and highly finished; half-length, size of life."

A standing figure, half-length, life-size, in a black dress cloak and small cap; turned slightly towards the right. The face, somewhat aged, with a florid complexion and chestnut-brown cropy beard, is seen in three-quarters towards the right; the grey eyes are fixed on the spectator. The background a plain greenish grey, with a shadow of the figure cast upon it towards the right.

He wears a small plain white frill, and narrow plain white bands at the wrists. He holds both his gloves in the left hand; the right, unoccupied, hangs down. No ring is observable on either hand. His dress is quite plain, only a girdle tied in a bow at his waist, and entirely black.

A German-shaped shield hangs by a strap from a nail in the upper left-hand corner.



The monogram upon it is represented as if incised on the brown surface. The device appears to be a merchant's mark, and relates more probably to the person represented than to the painter of the picture.



The face is somewhat similar to Sir Thomas Gresham's, but the eyes are different in colour; and the merchant's mark which he used, as seen in the full-length picture at Gresham College, is totally unlike.

276. (281) THE BORROMEAN ISLANDS . *By Mollineux after Tillemans.*  
*Ly Margaret B.R.* (415.)  
2ft. x 3ft. 7½in.

A square, oblong picture, looking down upon the islands, with high-pitched horizon. Boats upon the water. Very pale in general tone of colouring.

277. (290) CHINESE LANDSCAPE . . . . . *Chinnery.*  
*Passage Ly Derby* (24.)  
*Canvas, long shaped.* 1ft. 0½in. x 2ft. 1in.

Painted in oil colours. First appears in the 1846 Catalogue. Bought at the Oaks, September 15, 1840.

The English Factory and the Town and Bay of Macao, "painted on the spot." Chinese figure seated in centre foreground. Slightly but very effectively executed in a grey tone. This and the companion picture, No. shows considerable affinity to the clever water-colour sketches of Wm. Müller.

## MAHOGANY STAIRS.

278. (265) THE PASSAGE OF THE RED SEA . . . . . *Borgognone.*  
*Mahogany Stairs* (199.)  
*Leather, square sheets of gilt.* 3ft. 4in. x 4ft. 2½in.

First appears in 1782 Catalogue. Purchased by the 12th Earl of Derby from Sir James Smith, the British Consul at Venice, for the sum of £250. Pennant, in his "Tour to Alston-Moor," page 46, states that these pictures were added to the collection between his first and his last visit in 1773.

A comparatively simple composition, with a large proportion of flat water without anything to relieve it. The sea, of a dark brownish blue, with a high-pitched horizon, fills the centre of the picture. The horizon is broken with far distant towered-buildings, spires, and city walls, which rise dark against a golden sunset sky varied by horizontal clouds, as Venice itself appears, when first



seen across the Adriatic. The Israelites, under the guise of very ordinary Venetian men and women, are confined within a small square space to the right-hand side of the picture. The Egyptian host form a wedge issuing from the left-hand side, and the narrow point in the centre of the picture terminates in the figure of Pharaoh on a white horse. Many dead and naked bodies are being tossed forward by the waves. Moses, with no distinguishing feature beyond a small rod which he raises in his left hand, stands in front with his back to the spectator. He appears to be calmly conversing with a young man behind him, who wears a red cap and old Venetian costume, a white bundle in his left hand, and a package under his arm. The light is admitted from the right-hand side. The high mountains, and crowds of people on the shore, are solidly and more accurately painted and more powerfully conceived than in the companion picture. A strange mass of brown rock, at the feet of Moses, much painted over, had originally a different form. Here, as in the others, the bright surface of the gold ground shows through the brighter colours and enriches some of the transparent shadows.

At Chiswick, in the collection of the Duke of Devonshire, is a small picture by Borgognone, also representing this subject; but under a different treatment.

279. (266) THE HONOURABLE H. STANLEY, 2nd Son of the 13th Earl of Derby . . . . . Briggs.

(396.)

*Mahogany & Stained*

Canvas, square. 3ft. 0½in. × 2ft. 4in.

Life-size portrait. In brown coat, white waistcoat, and black satin stock and front within the waistcoat. Seen to below the waist, turned towards the right, resting his right hand on his knee, and the left upon the red square back of a chair. The face in three-quarters to the right. Dark hair and eyes and moustaches.

Born, March 9th, 1803. Member of Parliament for Preston. Married 1st September, 1835, Anne, daughter of the late Richard Woodhouse, Esq.





280. (267) FANNY, WIFE OF COLONEL STANLEY, youngest Son of the  
13th Earl of Derby . . . . . W. Derby.

*Mahogany Stairs*

2ft. 11 $\frac{1}{2}$ in. x 2ft. 5in.

(279.)

First appears in the 1841 Catalogue. Purchased from the artist.

Half-length figure, life-size, seated to the right, wearing a black velvet dress. Hands joined; resting her left elbow on the chair with a plaid shawl. Red curtain background.

Frances-Augusta, daughter of Henry F. Campbell, K.C.B. Married in 1836, to Colonel the Hon. Charles-James-Fox Stanley.

(For Colonel Stanley, see *post*, No. 270)

281. (268) EDWARD, LORD STANLEY, afterwards 14th EARL OF DERBY,  
K.G. . . . . Briggs.

*Mahogany Stairs*

Canvas. 3ft. x 2ft. 4in.

(374.)

Life-size, standing, in brown coat and black velvet collar, with pale yellow waistcoat, and black satin stock covering the chest. Face in three-quarters, looking to the left. Light admitted from the right-hand side. Dark red curtain background. The right hand rests on a table, and the left supports an eyeglass between the first and second fingers. Powerfully painted, but dark and cold in colour. Engraved by Mote in "Conservative Statesmen," vol. ii., 1844.

Edward-Geoffrey Smith-Stanley, 14th Earl of Derby, K.G., was born at Knowsley, 29th March, 1799, and married, 31st May, 1825, to the Hon. Emma-Caroline Wilbraham, second daughter of Edward, first Baron Skelmersdale, of Latham House. Died at Knowsley, October, 1869.

282. (269) LADY ELLINOR HOPWOOD, 3rd Daughter of the 13th Earl of  
Derby . . . . . W. Derby.

*Mahogany Stairs*

Canvas. 3ft. x 2ft. 6in.

(280.)

First appears in the 1841 Catalogue. Purchased from the artist.

Half-length, life-size, seated to the left. Face in three-quarters, turned to the left. Dark reddish velvet dress; a white shawl across the arm of her chair. Small golden combs in her hair. Dark, rich, brownish-green curtain in the background.



Lady Ellinor Stanley, born 3rd May, 1807; married, June, 1835, the Rev. Frank-George Hopwood, M.A., rector of Winwick. (See also No. 272.)

233. (270) THE HONOURABLE C. STANLEY, 3rd Son of 13th Earl of Derby . . . . . *Pickersgill.*

*Mahogany Stain*

*Canvas. 3ft. x 2ft. 4in.*

(399.)

Life-size, to below the waist. In military uniform, scarlet coat with gold epaulettes. Arms crossed; face seen in three-quarters, turned to the left. Light admitted from the right-hand side. Dark grey sky background.

The Hon. Charles-James-Fox Stanley, was born 25th April, 1808. Colonel of the Grenadier Guards, and Colonel of the 7th Lancashire Militia. Married, in 1836, to Frances-Augusta, daughter of Henry F. Campbell, K.C.B. (See *ante*, No. 267.)

284. (271) HORN, the King's Chestnut Arabian . . . . . *Wootton.*

*Passage*

*English room*

*Canvas, square oblong, in a carved gilt frame. 3ft. 3½in. x 4ft. 1in.*

(403.)

First appears in the 1729 Catalogue, under the heading "Two Horses, Wotton," and in the 1736 Catalogue, page 7, No. 62, as "A Horse, the King's Chestnut Arabian, by Wootton." Bought of "Mr. Wootton for £15 15s."

The horse, seen in profile to the left, is held by an Arab in a long blue garment, bare feet, and a close-fitting white turban. A dog looks up to the Arab. A saddle lies on the ground, and a vase on a pedestal to the right.

285. (272) LADIES CHARLOTTE, LOUISA, AND ELLINOR STANLEY, Daughters of the 13th Earl of Derby . . . . . *G. Hayter.*

*Passage*

*Stanley room*

*Canvas, large square. 5ft. 11in. x 5ft. 7½in.*

(397.)

Three figures the size of life. One in yellow dress, with a book, is seated to the right. The youngest, wearing long ringlets, and white dress with a blue sash, sits on the ground at her sister's feet. The third daughter in white, with a white satin sash, places her right hand on her sister's shoulder.

A large red curtain occupies the left-hand corner of the background, and a garden landscape the opposite side.



Lady Charlotte-Elizabeth Stanley was born 11th July, 1801, and married, 16th December, 1823, to Edward Penryhn, Esq. Died 15th February, 1853.

For Lady Ellinor see ante No. 269.

Lady Louisa Emily, born 1st June, 1805. Married, 18th April, 1825, to Lieutenant-Colonel Samuel Long, of the Grenadier Guards, and died 11th December of the same year.

## UPPER COLONNADE ROOM.

286. (278) FLOWERS . . . . . Baptiste.  
(411.)

*Canvas, large upright. 4ft. x 3ft. 2in.*

Roses and other flowers, of various colours, in a handsome gilt vase. Pinks, carnations and lilies are above the roses. A blue convolvulus and long-stalked polyanthus have fallen from the vase, and lie on the plain grey slab below. The light is admitted directly from above. Probably an old copy.

287. (280) CINCINNATUS . Copied by H. Winstanley from *Ciro Ferri*.  
(413.)

*Canvas, small oblong square, in a rich blue and gilded carved frame.*

*1ft. 10in. x 1ft. 7in.*

First appears in the 1782 Catalogue.

Inscribed on the back of the canvas, in large black letters:—  
"The original by *Ciro Ferri*. In the possession of the D. of Devonshire. *Manlius Curius Dentatus* (copied by H. Winstanley: 1727) tempted with bribes by the Samnite Embassadors in the year of Rome 463."

*Curius Dentatus* is here represented seated at his hearth rejecting the golden vessels, which a soldier proffers to him on a circular tray, and points with his left hand to the frugal meal of vegetables with which he is satisfied. A second soldier bears a large vase. The door of the cabin is to the left.

*Curius Dentatus* triumphed at Rome over the Samnites and *Pyrrhus*, B.C. 275. Once the Samnites sent an embassy to him with costly presents. The ambassadors found him on his farm, sitting at the hearth and roasting turnips. He rejected their presents with the words that he preferred ruling over those who





possessed gold, to possessing it himself. He was celebrated as one of the noblest specimens of ancient Roman simplicity and frugality.

288. (283) A BATTLE PIECE . . . . . *Bourguignon.*  
(408.)

*Library*

*Canvas, oblong square, of coarse texture. 1ft. 10½in. × 3ft. 4in.*

Numerous small figures, including horsemen. A gigantic figure seems running away in the left-hand corner. The costumes belong to the period of the close of the 16th or beginning of the 17th century.

The painter of this and the succeeding picture, Jacques Courtois, or le Bourguignon, is one of the most eminent battle painters of the French School. His names have been converted by the Italians into "*Cortese*" and "*Borgognone*." He died at Rome, 1676.

289. (284) A BATTLE PIECE . . . . . *Bourguignon.*  
(410.)

*Library*

*Canvas. 1ft. 11in. × 3ft. 4in.*

Companion to the preceding picture.

The view of a town with lofty towers, like Florence, during a siege. A distant view of hilly country to the left. On the right side are high walls. On a rough large tablet in the centre of the extreme angle to the right is inscribed:—



Both pictures are very dark and rough, but genuine.



## GALLERY SITTING-ROOM.

290. (375) LANDSCAPE . . . . . *Attributed to Artois.*

(283.)

*Panel, small. 9in. × 1ft. 2in.*

Purchased at Brussels in 1846, by G. H.

In the central distance appears a blue peaked mountain. Water crosses the picture in two streams, a bridge to the right, and a pyramid and buildings in centre. A man in a red coat is seen walking along the road in the centre.

291. (376) LANDSCAPE WITH MANY FIGURES . . . . . *Boel and Bauduwyns.*

(284.)

*Canvas. 10½in. × 1ft. 4in.*

First appears in the 1736 Catalogue.

Seashore, with a ruined tower and numerous figures and cattle. Ships standing out at open sea to the left. Dark and grey in tone.

292. (448) BRAHMIN CATTLE AND GOATS . . . . . *Ansdell.*

(339.)

*Canvas, oblong square. 2ft. 6½in. × 4ft. 2in.*

First appears in the 1846 Catalogue. Purchased from the artist by the 13th Earl of Derby.

A large grey bull, turned towards the right, is very prominent. A cow and a young bull, facing each other, are in the middle distance. A goat in the right-hand foreground is partly shadowed by a large bush. The light is admitted from the right hand. Very pale clear sky.

Signed in the right-hand corner—

The date partially hidden by the frame.

293. (449) ANTELOPES . . . . . *Ansdell.*

(340.)

*Canvas, oblong square. 2ft. 6½in. × 4ft. 2in.*

First appears in the 1846 Catalogue. Purchased from the artist by the 13th Earl of Derby.

Five animals, all, excepting one, turned to the left. This one, the youngest, standing at the right-hand side, faces and gazes at



the spectator. Their lofty and gracefully curving horns are rendered still more prominent as dark objects in contrast with the clear pale blue sky.

*Derby House* **294. (286) RUINS, WITH THE STORY OF BELISARIUS . . . Pannini.** (346.)  
*Canvas. 3ft. 6½in. × 5ft.*

First appears in the 1736 Catalogue, No. 53. Purchased at the price of £40.

A grand composition. The principal ruin consists of a large square roofless building, supported by many columns, with two statues, and the remains of vaulting above the architrave.\* Belisarius is seated at the foot of one of the columns. The figures are ten in number and a dog. The remains of a temple may be seen, to the right, among rocks in the distance.

A fine, rich picture, brown in tone, with solid shadows.

Belisarius, the great Byzantine general under Justinian, was born in Illyria about A.D. 505, and died 565. He is here represented in his adversity and blindness (A.D. 563), soliciting alms from the bystanders. See the "Life of Belisarius," by Lord Mahon, 8vo, 1848.

*Derby House* **295. (288) SCIPIO AMONG THE RUINS OF CARTHAGE . . . Pannini.** (343.)  
*Canvas, large oblong. 3ft. 6in. × 4ft. 11in.*

First appears in the 1736 Catalogue. Purchased for £40.

The two principal parts of the ruins are a fragment like the arches of the so-called Temple of Peace at Rome, and the remains of a large Corinthian portico. Fragments of cornices and statues lying on the ground, and a small piece of water in centre of foreground. Several figures are introduced, and the middle one, a standing warrior, is like the figure of Alexander in Raphael's picture of the Marriage of Roxana.

A remarkably good, clear, and freely-painted picture.

*Nor. Stair* **296. (289) A BATTLE PIECE . . . . Tillemans, after Borgognone.** (381.)  
*Canvas. 1ft. 10in. × 2ft. 6in.*

First appears in the 1729 Catalogue under "Borgognone: a Battle." In the second Catalogue, 1736, it is called "A battle piece, manner of Burgognion, by Tillymans."





Attributed to Leandro in the 1782 Catalogue. Purchased at Lord Portland's sale, 24th Feb. 1722, for £6 6s.

Signed

*P. Tillemans. f.*

in black letters on dark yellow foreground in right-hand corner.

Horace Walpole in his "Anecdotes" (p. 675 of the Dallaway and Wornum edition), expressly mentions that Turner, a picture-dealer, brought Tillemans, and Casteels his brother-in-law, to England in 1708, "and employed him in copying Bourgognon and other masters, in which he succeeded admirably."

A good, spirited picture. A white horse, wounded, is prominent in the centre, and a man fallen dead on the ground with his head towards the spectator. In the extreme right is a youth running away. High mountains and much smoke in the background.

297. (293) A FISH STALL . . . . . *Peter Angelis.*

*By Peter Angelis.*

Panel, thin oak. 9in. x 10½in.

(36.)

Purchased by the late Earl of Derby at Strawberry Hill sale, May 14th, 1842, with the companion picture, No. 295, for £7 17s. 6d. They were No. 112 of the 18th day's sale Catalogue.

Horace Walpole thus describes them in the account of his own villa, Lord Orford's Works, vol. ii. p. 429: "An herb-market and a fish-market; after Teniers in oil, by Angelis." Walpole censures his colouring as "too faint and nerveless."

A young woman in a straw hat is standing at a fish-stall, shaded by a yellow canopy to the right. Blue-green trees are in the distance, and a sea-shore towards the left.

Thinly and prettily painted. The fish on the stall delicately and truthfully finished. The figures do not equal the other parts of the picture. No signature observable.

298. (294) A STABLE-YARD, with a Cart, and a Woman paring Turnips.

*Painted in oil by J. H. Müntz.*

*By J. H. Müntz.*

Canvas, small square. 11in. x 1ft. 1½in.

(57.)

First appears in the 1846 Catalogue. Purchased by the late Earl of Derby at the Strawberry Hill Sale, May 14th, 1842, for £2 10s. It was No. 87 of the 18th day's sale Catalogue.



The interior of a farm-yard in front of a house, before which a woman is seated emptying a sack into a tub. To the left area cart, wheelbarrow, and trees; stables beyond, and a cowhouse and shed to the right. A carefully painted and well finished picture. The shadows thrown from the cowshed on to the front of the central house are very truthfully rendered. The sky is blue-grey, and the general tone of picture is yellow brown.

299. (295) A VEGETABLE STALL OR HERB-MARKET . *Peter Angelis.*  
(34.)

*La Pêcheur room*

Panel, thin oak. 9in. x 10½ in.

Companion picture to No. 293.

A market woman bargaining for vegetables with a gardener who stands in a cart. A barrow with fruit, and a pile of vegetables are painted with remarkable clearness. No signature of artist observable. These pictures resemble in their general tone the works of Wm. Mieris.

The name "*Angelus*" is written on the back of the oak panel.

300. (296) BATTLE BETWEEN TURKS AND CHRISTIANS . *Hughtenburgh.*  
(385.)

*New stairs*

Canvas, in a black and gold frame. 1ft. 10in. x 2ft. 5in.

Companion to No. 289.

In the centre, and very prominent, is a turbaned Turk in red, on a white horse galloping to the left, and defending himself from a soldier on a brown horse discharging a pistol at him. To the left, a dun horse lies wounded on the ground. In the background is represented the storming of a fortress; amid much smoke a high tower rises above the citadel to the right of the centre.

The Turks wear large white turbans, and the Christians black hats with feathers. Both this and the companion picture, No. 289, are extremely well painted.

The picture is signed in black on a grey ground in the right-hand front corner—

*J. G. Hughtenburgh*



The signature appears to be a fabrication, and the painting is very probably the work of Tillemans. It has also been conjectured to have been painted by *Leandro*, a name given to a Saxon artist, *Christian Reder*, born 1656. He painted battle-pieces, and visited Venice, Hamburg, England, and Holland.

301. (297) VIEW OF MACAO . . . . . *Chinnery*.

(25.)

*Passage by Leandro*

1ft. 2in. × 1ft. 9in.

Companion to No. 290. First appears in the 1846 Catalogue. Bought at the Oaks, Sept. 15, 1840.

302. (299) VARIOUS BIRDS . . . . . *Snyders*.

(392.)

*Various birds*

Canvas, square oblong. 3ft. 11½in. × 2ft. 6½in.

First appears in the 1729 Catalogue, No. 70, under the title of "Foreign Birds." In the 1736 Catalogue it is mentioned under "Birds, by Snyders. Bought of T. W. for £12."

Fifteen birds perched on the various branches of an oak tree which spring up in three main lines from the lower level of the picture. The background is a grey and blue sky, with a line of blue hills just appearing along the base next the frame. The smaller birds in the centre are busily chattering and singing. Long-necked, heron-like birds are on the right-hand side.

A finely painted and very characteristic picture by Snyders, in excellent preservation.

This composition closely resembles one that was formerly in the Houghton collection by *Nuzzi*, called *Mario dai Fiore*, engraved by Earlom.

303. (300) FOUR CHILDREN WITH FRUIT . . . *John Peter Gillemans*.

(368.)

*New 2 children*

Canvas, in a dark brown tone. 2ft. 3in. × 2ft. 9in.

A picture of no great merit. Rabbits are introduced in the foreground.

Signed below, in the centre, in dark sepia on a brown ground—

*J. Gillemans.*





**304. (302) BATTLE BETWEEN TURKS AND GERMANS.**

*New staircase* Apparently painted by Tillemans in imitation of Borgognone. (369.)

*Canvas, a somewhat large oblong. 3in. x 4ft. 8in.*

Numerous figures on horseback, central group with a banner, dark upon pale sky. Rocks rise to the right hand. Turks wear armour as well as turbans. Several of the attitudes of the figures are derived from Raphael's large fresco of the Battle of Constantine. The colouring is imitated from Wouwermans,

See ante No. 289.

**305. (303) A LANDSCAPE . . . Attributed to Huysman of Malines.**

*Room No 9.*

*Canvas, large square. 3ft. 4in. x 4ft. 6½in.*

(370.)

Softly and effectively painted, probably by Wootton in the style of Claude; the green tints partake of the colouring of Swanevelt.

A tall classic column rises in the centre, behind which are seen in the distance a hill and castle with other buildings, declining towards the right, to a piece of water crossed by a bridge with four arches. Beyond these appears an expanse of flat plains. Large feathery trees occupy the right-hand side. On the left are cattle and a shepherd with a pipe. In the foreground a woman and child by a man seated on a log of wood and calling to a dog.

**306. (304) CHILDREN WITH FRUIT . . . . . Gillemans.**

*New staircase*

*Canvas. 2ft. 3in. x 4ft. 8½in.*

(372.)

Appears in the 1736 Catalogue. Companion picture to No. 300.

Four naked children with autumnal fruits. Guinea pigs in front. Signed in front, in a similar manner to No. 300.

Far superior, as regards painting, to the companion picture.

**GALLERY DRESSING-ROOM.****307. (316) A FRUIT PIECE . . . . . Unknown.**

(355.)

*Yellow room*

*Panel. 1ft. 8in. x 2ft. 4in.*

Grapes and plums in a basket. Slices of lemon and pears in front. Drops of water and insects minutely painted.



*Ly Derby's room* **308. (381) EDWARD, CHARLOTTE, and HENRY, three eldest Children of the 13th Earl of Derby . . . . . Shelley.**

(289.)

*A miniature, painted on ivory. 5ft. x 5½ft.*

First appears in the 1830 Catalogue.

A long square ivory. Half-length figures. Edward, as a boy, in dark jacket and trowsers, with short white waistcoat and frill round his neck, stands on the right-hand side of the picture, holding in both hands the twisted cord of a crimson curtain, the folds of which are thrown over his left arm. His sister, in a white dress and narrow blue sash, with amber scarf, is seated upon an ermine cloak and crimson-covered sofa. The second brother is introduced between them, with knees drawn up on the couch, placing his left hand on his brother's right shoulder. Grey sky is seen to the left.

Signed along the yellow carved pattern in front of the sofa,—

“S. SHELLEY, P.”

Inscribed in large letters, on a paper attached to the back of the frame, but without a date—

“*Painted by Sam<sup>l</sup>. Shelley, George Street, Hanover Square. No. 6.*” For portraits of this Earl in after life see Nos. 266 and 272. 268 (by Briggs); No. 349 (by Harlowe); and No. 373 (by W. Derby).

Edward-Geoffrey, father of the present Earl of Derby, born 29th March, 1799.

Charlotte Elizabeth, born 11th July, 1801; married 1823, to Edward Penrhyn, Esq.

Henry Thomas, born 9th March, 1803.

*Ly Derby's room* **309. (396) STAG OF TWENTY-SIX YEARS, KNOWSLEY PARK . Ansdell.**

(304.)

*3ft. x 6ft.*

First appears in the 1846 Catalogue.

*Ly Derby's room* **310. (453) GROUP OF ANTELOPES . . . . . Ansdell.**

(344.)

*Canvas, square oblong. 4ft. x 6ft.*

First appears in the 1846 Catalogue. Purchased from the artist by the 13th Earl of Derby.

A large and very effective picture, cleverly grouped, and well painted.



Seven animals on the top of a lofty cliff, with a distant view of the sea-coast to the left. The antelopes have been startled. The principal one looks sharply round to the left; another, still couching, turns her head in the same direction, whilst a third, just behind, is about to leap up to a high crag on the extreme right.

Signed in the right-hand corner—

*Rich<sup>d</sup> Ansdell*  
*(1840.)*

## BED ROOM.

311. (71) THE HONOURABLE JAMES STANLEY, second son of Edward,  
12th Earl of Derby . . . . . *Westall.*  
*Ly Derby. 73. H.* (96.)

1ft. 3in. × 1ft. 1in.

First appears in the Catalogue of 1830. Painted in water colours. This picture was No. 1893 of the Exhibition of Miniatures at South Kensington in 1865.

A small full-length figure of a child dressed in a short white dress, standing under some trees, with honeysuckle and convolvulus branches trailing on the ground. His left hand is raised to his breast. A large stone vase, sculptured with figures, is among trees to the right, and a white butterfly, the object of the child's attention, perched upon some flowers below it.

The Honble. James Smith-Stanley, born 9th March, 1800. Son of the 12th Earl and his second Countess, Elizabeth Farren. Died in London, 3rd April, 1817. Buried at Ormskirk.

## YELLOW ROOM (now Bed Room No. 20).

312. (374) ST. JEROME IN THE DESERT . . . *Attributed to Titian.*  
*St. Jerome's* (367.)

*Canvas, oblong square. 2ft. 4in. × 2ft. 11in.*

Purchased by the 13th Earl of Derby from Mr. Roscoe, for the sum of £19 19s.

St. Jerome, naked, kneeling to the right, inflicting penance on himself with a stone. Dark woody background. The lion accompanies him.





St. Jerome travelled into the East in 373, and spent four years in study and seclusion on the confines of Arabia. He died at Bethlehem, A.D. 420.

313. (275) TEMPTATION OF ST. ANTHONY . . . . . *Vander Venne.*

(371.)

*Yellow room*

*Panel, oblong. 2ft. 4in. x 2ft. 11in.*

Purchased by G. H. at Brussels.

The saint, kneeling towards the right at a rough table with book and skull on it, is on the left-hand side of the picture. His constant attendant, the pig, is introduced. A very indifferent, dark-toned painting.

314. (276) THE GOOD SAMARITAN . . . . . *Salvator Rosa.*

(23.)

*Yellow room*

*Panel, upright square, composed of two pieces of brown wood, joined vertically.*

*2ft. 9½in. x 2ft. 1½in.*

First appears in the 1729 Catalogue, No. 53, as "The good Samaritan, with the Pen on Board," and in the 1736 Catalogue as "The good Samaritan, on board with a pen. Salvator Rosa." Purchased at "£12 10s."

A "poker painting," which means burnt with hot irons into the wood, and heightened in lines with a pen and ink. In square black frame, with gilt moulding. The companion picture to No. 277, "The Temptation."

A wild scene, with forest trees. The wounded man lies face upwards at full length on the ground, with his head turned towards the right. The Samaritan bends over him, but without kneeling, and holds a cruse of oil. The head and neck of a horse in profile projects from the extreme left-hand side. (St. Luke, ch. x. v. 34.)

This picture has been etched, the reverse way, by P. Casteels, on a large tall folio sheet. Inscribed: "Ejus vulnera oleof vinoque perfusa obligavit."

315. (277) THE TEMPTATION OF CHRIST . . . . . *Salvator Rosa.*

(22.)

*Yellow room*

*2ft. 9½in. x 2ft. 1½in.*

First appears in the 1729 Catalogue, No. 57, as "Christ Tempted, with the pen on board." Similar to the preceding. Entered in the 1736 Catalogue as "Christ Tempted, a drawing on board with a pen," by Salvator. Purchased at "£12 10s."

Two poker pictures by or after S. Rosa (314 and 315) represent 'The Good Samaritan' and 'The Temptation of Christ,' and are not without a considerable amount of spirit. Near these is 'Frank Hals' (318), by himself, a life-size, half-length figure in a broad-brimmed black hat and a ruff, with a medallion hanging from the neck. He is laughing while he holds forward with his left hand a glass with a spoon in it. The dress is buff, with a belt. This is a good example of Hals's work. It is somewhat over-rough, and there are parts that are unfinished, but there is plenty of spirit, character, and energy. The picture was etched by Herr Unger with other works of the painter.

A "Poker-painting," which means, burnt with hot irons into the wood, and finished with lines and touches of black ink. The companion picture to No. 276, "The Good Samaritan."

Satan, under the semblance of an old man, offers a stone to Our Lord, who rests his back against a mass of rock, with his figure turned in profile to the right. The background consists of lofty forest trees; in the style of Titian's famous picture of "San Pietro Martire."

Etched in a plate, corresponding with the preceding, the reverse way, by P. Casteels. No date. Inscribed:—"Jube huic Lapidi ut fiat Panis. Luke, c. iv. v. iii."

Pennant describes these pictures as "stained on wood," and expresses surprise that a good Catholic should represent the devil in the habit of a monk (p. 42).

*Smoking room*  
**316. (279) COW'S HEAD . . . . . Paul Potter.**

*Panel, square upright. 1 ft. 3 in. × 1 ft. 8 in.* (412.)

Purchased by the 13th Earl of Derby, from Webb's sale, for £21.

Only the head and neck of the animal are seen; turned, nearly in profile, to the right. Colours brown and white, horns white. Background plain brown.

A similar picture of a cow's head, life-size, signed *Berchem*, 1650, is in the possession of the Earl of Warwick.

*Boiled lobster*  
**317. (282) STILL LIFE . . . . . Probably by Bogdani.**

*Canvas, square upright. 3 ft. 8 in. × 2 ft. 11 in.* (353.)

A boiled lobster lying on a white dish, with oysters, fruit, cut lemons, and grapes; extremely well painted.

*Gallery*  
**318. (312) FRANK HALS . . . . . Himself.**

*Canvas. 2 ft. 6 in. × 1 ft. 11½ in.* (360.)

First appears in the 1729 Catalogue as "A Laughing Head," by Frank Hals. In the 1736 Catalogue it is described as "A Man's Head Laughing, by Francis Hallse."

Life-size. A nearly half length figure, in a broad-brimmed, circular black hat, falling plaited ruff or frill fitting close to the



chin, and a yellow medallion exhibiting a bearded profile, apparently of the Prince of Orange, hanging from his neck. He holds forward a glass, and spoon in it, in his left hand; the right is raised, showing the open palm to the spectator, as if speaking. His dress is yellow or dark buff with plain sleeves and a belt. Spiritedly painted, and full of character. The left hand holding the glass tumbler is unfinished.

**319. (314) MONKEY AND FRUIT . . . . . Campidoglio.**

*Yellow room*

Canvas, small square. 1ft. 5in. × 1ft. 2in.

(15.)

First appears in the 1736 Catalogue, No. 66, as "A Monkey cracking Fruit." Purchased for £20.

A dark grey monkey crouches on the ground, to the right. Figs and nuts are before him. The background is a dark blue sky. Coarsely and clumsily painted.

**320. (315) A FISHMONGER AND HIS WIFE . . . . . Simon de Vos.**

*Lower Colonnade*

Canvas, upright. 1ft. 8in. × 3ft. 5½in.

(351.)

Figures life-size. A table, with a large codfish on it, is in front. A stone wall constitutes the background. The man holds a basket of fish, the woman rests her hands on the arched handle of another basket.

Apparently a good and effectively coloured picture; brown in tone.

**321. (317) PLUCKED FOWL AND BUNDLE OF ASPARAGUS . Unknown.**

*Yellow room*

Canvas, square oblong. 1ft. 8½in. × 2ft. 3½in.

(354.)

First appears in the 1736 Catalogue as "Chicken and Asparagus." No artist's name is given.

A fowl, trussed for cooking, lies on a pewter plate, and a bundle of remarkably large asparagus is in front of it. A copper tankard and a horn-handled knife lie on the table beside them. The background is plain dark brown. No artist's name observable. Capitally painted with great freedom and powerful effect.

IN the Garden Library hangs No. 323, one of the most curious portraits in England, being an authentic bust of Richard III., which was bought at Eynsham in Oxfordshire, the site of the monastery at which place became the property of the Earls of Derby. It was No. 38 at the National Portrait Exhibition, 1866. The frame, which is ancient, is enriched with tarsia work of flowers. Mr. Scharf tells us that another specimen of this type of the portraits of the king is at Windsor; besides these are two at Arundel and in the National Portrait Gallery; an example of another type exists at Hatfield. The characteristics of the picture are its obvious fidelity—for instance, in Richard's worn and lean features, his little, "angry," and narrow eyes, like those of a boar, shrivelled lips and cheeks, his narrow chin—and the vivacity which illuminates a peevish, or rather irritable, but highly intelligent countenance. This irritability and the overwrought nervousness of the king's temperament are displayed by the peculiar actions of the hands. Richard is, with his left hand, quickly sliding a ring up and down the little finger of his right hand. This expressive action was undoubtedly true to the life.



**322. (318) FESTOON OF FRUIT . . . . . Seghers.**  
*Yellow-wood* (356.)

2ft. 9in. × 2ft.

First appears in the 1729 Catalogue, No. 68, as "Flowers, by Segers, P. D. Soc. J."

This appears to be the same as the picture catalogued in 1736 as "Festoon of fruit by F. Bourgion" (qy. *Bogdani*).

Seemingly a very good picture, hung very high in a dark place, in a richly carved, coloured and gilt frame.

A "Pretty pott of Flowers" is mentioned in the 1736 Catalogue.

**323. (363) KING RICHARD III. . . . . Painter Unknown.**  
*Librarian* (269.)

Panel, old oak. 2ft. × 1ft. 6½in.

First appears in the 1841 Catalogue. Purchased by G. H. at Eynsham, Oxfordshire, the site of an ancient monastery. Subsequently to the dissolution the abbey site became the property of the Earls of Derby. After passing through a younger branch of that family, it came to a nephew, Sir Edward Stanley, K.B., one of whose co-heirs was Venetia, the celebrated wife of Sir Kenelm Digby. One window in the vicarage garden is *all* that now remains of the ancient building.\* This picture was contributed by the Earl of Derby to the National Portrait Exhibition in 1866, No. 38 of the Catalogue.

In a large and very handsome wooden frame, inlaid with tarsia of coloured woods forming a pattern of flowers.

This picture belongs to the authentic type of portraits of Richard III.; the original being still in the possession of the Crown at Windsor Castle. The upper part of the panel is covered by a flat gold border or heading, with the bordering curved in a peculiar shape forming a canopy over the deep red background.

This flat gold surface is loosely patterned with sprigs or veins of a brownish colour; but in its original state, as we ascertain from the Windsor picture, it was elaborated with architectural ornaments, and the corners or spandrils were decorated with profile heads set in a quatrefoil panel or recess. The left-hand medallion was a male profile wearing a red cap, and the corresponding one was a female.

This picture has suffered severely from ill treatment and over cleaning, but it is the counterpart of, and equally ancient with, the one at Windsor.

The King wears a black cap adorned with a rich jewel above his right temple. His face is quite smooth, and the hair, long, and cut square, covers the ears. The figure is seen to the waist.

\* "Beauties of England and Wales," vol. xii., part 2, p. 438, and Murray's Handbook, 1860 p. 220



He wears a rich brown dress faced with brown fur, and having a rising gold patterned collar on each side of the neck. His under-vest is gold, patterned with black lines and rows of small rings between them. This under garment appears again through the slashes of the brown dress. Across the top of the vest, and next to his bare neck, are bands of white and scarlet. A broad jewelled golden collar like a band hangs over his shoulders; but no badge is pendent from it. He appears to be drawing a jewelled ring off from the little finger of his right hand. A gold ring, with a white stone set in it, is on his thumb, and a large red-stoned ring is on the third finger of the same hand. No ring is on the left hand. The hands are full of character.

The picture at Windsor bears traces of exquisite finish, and may be attributed to the school of Quentin Matsys.

There are other repetitions of this type both at Arundel Castle and in the National Portrait Gallery. The royal picture was engraved with tolerable accuracy by Thomas Cross, in the reign of Charles I., as frontispiece to Buck's "History of the Life and Reigne of Richard the Third." Folio. London, 1647.

There is also a genuine portrait of this type at Hatfield House, No. 82 of the Catalogue, prepared by Mary Catherine, Marchioness of Salisbury 1865.

Engraved by G. Vertue the reverse way, and published in Rapin's "History of England." London, folio, 1732. Whilst the engraver has faithfully transmitted the remarkable pattern on the flat red background,—as observable in several of Holbein's portraits,—he has entirely slurred over the curious ornamentation of the under-vest, and, in lieu of the medallion heads at the top of the picture, has inserted a fanciful group illustrating the couplet—

"The Cat, the Rat, and Lovell the Dog  
Rule all England under the Hog."

### 324. (263) LOT AND HIS DAUGHTERS . . . . . *Pellegrini.*

*Yellow room.*

*Canvas, square upright. 4ft. 1½ in. × 3ft. 4 in.*

(400.)

First appears in the 1736 Catalogue as "Lott and his Daughters," by "Pelligreeni." It was then in the same apartment as now.

The figures are the size of life. Lot, as an old man with white beard, is seated on the right side of the picture, and looks up towards the left. A crimson drapery covers his knees. One daughter, in yellow, stands over her father, handing him a bowl,



whilst the other kneels at his feet in the left-hand corner, holding a large round golden vessel. The background is plain grey.

## CHAPEL SQUARE.

### 325. (253) HERCULES AND OMPHALE . . . . . *Romanelli.*

*Passage Bachel  
Row*

*Canvas. A circular picture, in a square gilt frame, with handsomely carved  
spandrels. 4ft. 1in. × 4ft. 8in.*

(388.)

First appears in the 1729 Catalogue, No. 51, as "The Virtues crowning Hercules," and in the 1736 Catalogue, at which time it was in the same apartment, "The Mahogany Bedchamber," and had been purchased for £30, "besides all charges paid from Rome."

The composition consists of seven figures. Hercules, seated in the centre, holds a tambourine in preference to the distaff, which now lies on the ground at his feet. Omphale, clad only in the lion's skin, stands before him, leaning upon an altar at the right-hand side. Women behind are scattering flowers. Cupid, reclining in front, points to the demigod in his degraded condition. Powerfully painted, with rich deep shadows. The women behind are strikingly characteristic of the school in which Romanelli was educated.

## NEW STAIRCASE.

### 326. (245) KNOWSLEY RACECOURSE, FROM RIDING HILL . *Tillemans.*

*New Staircase*

*Canvas, large square oblong. 3ft. 11½in. × 7ft. 7in.*

(376.)

A very spirited picture, containing numerous figures.

The summer-house appears on the extreme right.

The "Stand," or look-out tower, is on the hill towards the left. The race is being run; the jockeys go to the left. Sutlers' booths and throngs of spectators, many on horseback, are painted with a force and mastery of colour quite equal to the best works of Wootton. Tillemans' power in delineating a horse quite justifies what has been written of him in Bryan's "Dictionary of Painters."





327. (247) VIEW OF KNOWSLEY, FROM RIDING HILL . . . *Tillemans.*

*View Shires Bottom Park.* (378.)  
*Canvas, large oblong square, in handsome blue and gold frame.*  
 3ft. 10½in. × 7ft. 6½in.

First appears in the 1729 Catalogue, and in 1736 Catalogue as "A Prospect from the Summer House."

To the extreme left is a summer-house, with statues and vases mounted on pedestals, on an eminence, the slopes of which are decorated with concentric hedges of cut box. The house appears in the distance to the right of the centre. The sky and distant country are very well painted.

328. (250) KNOWSLEY PARK FROM RIDING HILL, LOOKING TOWARDS PRESCOT . . . . . *Tillemans.*

*Canvas, large, in handsome blue and gold frame, as No. 247.* (383.)  
 3ft. 10in. × 7ft. 6in.

First appears in the 1729 Catalogue.

The summer-house here appears on the extreme right.

A village, with church and a smoking pottery, are on a distant eminence to the left. The sky and Cheshire hills in the distance are remarkably well painted.

## BALL ROOM.

329. (350) WILD ASS, ZEBRAS, AND HALF-BRED PRODUCE . . . *Ansdell.*

*Wild Ass and Zebra.* (256.)  
*Canvas, square oblong. 3ft. 2in. × 5ft. 11in.*

First appears in the 1850 Catalogue. Purchased from the artist by the 13th Earl of Derby.

The wild ass stands in profile to the right, facing a zebra, and between them stands a colt, with only the legs striped, the body being of a plain tawny colour. Between the principal wild ass and a half-bred colt at the left extremity of the picture, is a zebra having the neck and back striped, but the legs plain. Another zebra and a partially striped colt—the latter grazing—stand further apart, at some distance, to the right. Broad open expanse of clear pale sky. A well arranged mass of trees is introduced on the opposite side. Cleverly composed and skilfully varied. Bright cheerful tone of colour.



**330. (370) BONTIBOK AND KID, BRED AT KNOWSLEY . . . Huggins.**  
*Small Drawing* (277.)

*Canvas, round. 2ft. 3½in.*

First appears in the 1850 Catalogue.

Painted in oil on canvas. A circular picture in a square frame. The dam licks the kid. The shadows of the animals are thrown to the right on a light yellow sloping hill or surface of rock.

**331. (351) SMALL ITALIAN LANDSCAPE . . . . . E. Lear.**  
*Small Drawing* (264.)

*10in. × 1ft. 2in.*

First appears in the 1846 Catalogue. Purchased from the artist by the 13th Earl of Derby.

View of a town on a hill, with tall square tower. An Italian peasant seated in the foreground among rocks. Deep blue sky. The light is admitted from the right-hand side.

**332. (352) LANDSCAPE . . . . . Wilson.**  
*Small Drawing* (265.)

*Canvas, small square. 1ft. 2in. × 1ft. 6in.*

First appears in the 1850 Catalogue.

View across a lake. Two figures in front, one of them fishing. Trees to the right. Clear turquoise-blue sky, with light clouds rising from the right-hand side.

**333. (353) VIEW OF WINDSOR CASTLE FROM ST. LEONARD'S HILL.**

*Small Drawing* **E. Lear.**  
 (258.)

*4ft. 4in. × 7ft. 5in.*

First appears in the 1855 Catalogue. Purchased from the artist by the 14th Earl of Derby.

Windsor Castle, very remote, is seen over a dense mass of rich green park trees; whilst Harrow-on-the-Hill appears in the extreme distance, beyond the round tower.

The Castle itself occupies a remarkably small portion of the surface of the canvas of the picture. The major part is devoted to the green grassy surface of a hill, sloping rapidly from the spectator. The detailed objects of the immediate foreground, such as buttercups, daisies, sorrel, blades of grass, and a squirrel,

Two pictures by Zucchi, Angelica Kauffman's second husband, ought not to be omitted here; they represent scenes connected with the history of the great house of the Stanleys. The first is No. 334, 'Fête at the Oaks' in Surrey on the marriage, June 9th, 1774, of the twelfth Earl of Derby with Lady Elizabeth Hamilton, whose portrait by A. Kauffman, in a group, we have already noticed. On this occasion General Burgoyne, to whom the Oaks belonged (he had converted it from an alehouse, and it gave its name to the famous race), wrote the comedy called 'The Maid of the Oaks.' The scene of Zucchi's design is a lofty hall, with an arched roof and wreathed columns, statues in niches, and pictures on the walls. Some of the numerous figures have been identified, and they are probably all portraits. The ladies wear Turkish costumes, the gentlemen Spanish. All the latter wear hats, and they sit at long tables furnished with viands, and are attended by servants in ordinary liveries. There is, as the Knowsley catalogue states, a long account of these festivities in the *Gentleman's Magazine* for June, 1774, p. 263. The rejoicings were under the charge of that unlucky warrior General Burgoyne, who was greater at feasting than fighting. Zucchi's second picture is the better of the two. It derives much of its charm from the beauty of the architecture of the ball-room, with two fine central columns, which was the scene of the 'Fête at the Oaks' (338). It was erected by Robert Adam, and comprised the circular corridor of the richly decorated saloon. These apartments are separated by a range of lofty Corinthian columns of elegant design. The corridor, a true ambulatory, has a fine arched ceiling, which resembles that of the church of Sta. Costanza at Rome. The figures are numerous; some of them wear yellow dominos, all are portraits, many are dancing in attitudes of studied elegance, all of which are well rendered. The execution of these pictures is rather slight, the pigments being thin; but all parts are carefully drawn, and each figure is properly studied, grouped with its neighbours, and animated in its actions; the incidents are studiously varied, suitable to the subjects, and free from affectation. The colours employed to represent the effect of lamplight were almost wholly brown and a brownish orange, with positive yellow for the high lights. Crimson occurs on the curtains.

appear disproportionately large. Numerous sheep are introduced on the sloping grass, the surface of which is cleverly varied by the deep shadows cast upon it by trees from behind.

Nevertheless, the whole picture presents a crude effect. But it is a bold attempt to render uncompromisingly the effect of a bright clear sunshine upon the intense fresh green of early summer.

**334. (354) FÊTE AT THE OAKS. THE SUPPER-ROOM . A. Zucchi, 1773.**

*Small D. room*

*Canvas, square upright. 6ft. 0½in. × 5ft. 4in.*

(259.)

This picture first appears in the 1855 Catalogue. It was executed by Zucchi for the 12th Earl of Derby.

This picture and No. 358, the "Ball-Room," formed panels in the Dining-Room of the Earl's former residence, 23, Grosvenor Square.

"*They represent scenes at the Fête Champêtre given at The Oaks on the marriage of the 12th Earl of Derby with Lady Elizabeth Hamilton, for which General Burgoyne, the original proprietor of the house, wrote the Comedy of 'The Maid of the Oaks.'* The principal figures are probably all Portraits. The two entering the Supper-Room in 354, and leading the dance in 358, unquestionably represent Lord and Lady Derby, my grandfather and grandmother." Note made by Lord Derby in the 1860 Catalogue.

The colours are almost exclusively brown and orange, with positive yellow for the high lights both on the dresses and prominences of the architecture. The seat at the end of the table and many of the draperies are shaded with pure crimson.

The scene is laid in a lofty hall, with arched roof and wreathed columns on each side. Statues in niches decorate the walls, and at the upper end is a large circular picture of Pandora endowed by the Graces. Two magnificent chandeliers hang from the ceiling, which is richly decorated by green festoons. An architectural arrangement on the left side affords a view between the columns into the adjoining ball-room, which is represented in No. 358, the companion picture. Guests seated at long tables covered with viands are being waited upon by servants. The ladies wear Turkish costumes; the gentlemen Spanish, and the servants appear in the ordinary livery of the period. One person at table is in a hussar's dress. All the gentlemen wear hats or





turbans; the servants are bare-headed. The couple, evidently Lord Stanley and his fiancée, stand in the doorway leading from the ball-room on the left-hand side; they appear to be about to enter the room, and are addressed by a seated gentleman who occupies the corner of the table nearest to them. He seems pointing to a vacant place at the head of the table, referring perhaps to the absence of the Earl of Derby, who had then attained the advanced age of 85. A spaniel and greyhound are gambolling at his feet. Signed in the right hand corner.

*Ant. Zucchi.*  
1773.

There is an excellent engraving after this picture; but with variations as to shape, proportions, and even as to grouping some of the figures, by Caldwell. It is boldly executed, with rich deep shadows and firm lines, in imitation of Piranesi's style. The plate is inscribed, "*Feast at The Oaks, 9th of June, 1774, Robert Adam, architect. Jas. Caldwell (sculp.). Published 1780.*"

The Oaks, on Bansted Downs in Surrey, originally an ale-house, was purchased by General Burgoyne, who built an elegant dining-room, and fitted up the place for a hunting seat. Lord Derby afterwards greatly enlarged the house, and surrounded it by extensive pleasure grounds.

An elaborate account of the entertainment is preserved in the *Gentleman's Magazine* for June 1774, page 263.

"The following account of the Fête Champêtre at The Oaks, in Surrey, on Thursday the 9th of June, as it is the first of the kind given in England, is too curious to be omitted."

"The first *Masque* being over, the company amused themselves with walking about till the temporary room was illuminated, and upon a signal given another procession was made. Lord Stanley, supported by Lady Betty Hamilton, the queen of the Oaks, and Miss Stanley, led the way, the rest of the company following two by two. The noble visitors were first conducted through a beautiful and magnificent octagon hall, with transparent windows, painted suitable to the occasion; at the end of the great room hung six superb curtains, supposed to cover the same number of large windows; they were of crimson colour, richly ornamented with deep gold fringe. Colonnades appeared



“on each side the room, with wreaths of flowers running up the  
“columns; and the whole building was lined chair-back high  
“with white Persian and gold fringe; the seats around were  
“covered with deep crimson.

“The company amused themselves with dancing minuets and  
“cotillons till half-past eleven, when an explosion similar to the  
“going off of a large quantity of rockets, put the whole lively  
“group into a consternation. This was occasioned by a signal  
“given for the curtains, which we have before described, to fly up  
“and exhibit to the company a large supper-room, with tables  
“spread with the most costly dainties, all hot and tempt-  
“ing. \* \* \*

“The third part was opened by minuets composed on the  
“occasion by the Earl of Kelly. Lord Stanley and Lady Betty  
“Hamilton opened the second ball, and the rest of the nobility  
“danced in their turns; when the minuets were ended, country  
“dances struck up, and continued till past three o'clock. The  
“company were highly entertained with the illuminations in the  
“gardens, which had a fine effect from the front wing of the  
“house. Facing the temporary room was erected a large Ionic  
“portico, supported by four large transparent columns of a pink  
“colour. On a scroll on the pediment were the following words:  
“‘Sacred to propitious Venus.’ In the centre of the pediment  
“was a shield with the Hamilton and Stanley arms quartered, the  
“whole supported by a band of Cupids, who appeared to great  
“advantage by the assistance of four pyramids of lights. Several  
“pyramids of lights were likewise erected in different parts of the  
“garden.

“The whole of this festival was conducted by General Bur-  
“goyne.”

The principal feature of the *Masque* performed after supper  
was the glory of the Oak. A Druid of the Oak, personated by  
Captain Piggott, summoned fauns and wood nymphs to attend  
the ceremony, and these, led on by cupids and sylvans, entered and  
sang a grand chorus. The Druid recited a speech in praise of the  
Oak, and the same theme was continued by the principal singers  
of the day. In conclusion, “a device in transparency was intro-  
“duced, with two Hymeneal torches lighted on the top, and a  
“shield representing the Hamilton crest (an oak with a saw  
“through it, and a ducal coronet). After a chorus, the Druid,  
“fauns and wood nymphs, went to the altar; and two Cupids—



"the Cupid of Love, and the Hymenean Cupid—ascending the "steps, crowned the shield with the wreath of Love and Hymen."

The marriage was solemnized on the 23rd of June, at Argyle House, the residence of the mother of the bride, by special licence.

See *Gentleman's Magazine*, *ut supra*, page 286, and Edmondson's Genealogical Tables, supplemental volume, plate 61.

**335. (355) ATHENS, DISTANT VIEW OF THE ACROPOLIS.**

*Small in form*

*Painted by E. Lear in 1851.*

(260.)

*Canvas, large square. 4ft. 11in. x 6ft. 0½in.*

First appears in the 1855 Catalogue. Purchased from the artist by the 13th Earl of Derby.

The spectator is supposed to be looking at the Acropolis from the south-west. The mass of rocks to the right are the site of the Pnyx. The mountains in the extreme distance are Hymettus. The sharp peak of Mount Lycabettus rises to the left of the Acropolis, and, below, on the upper part of the sloping ground covered with sheep, is the Areopagus, the famous Hill of Mars on which St. Paul once stood. The standing ruins at the foot of the Acropolis on the southern side are the remains of the Theatre of Herodes Atticus. The Parthenon and Propylæa at the western extremity of the Acropolis are rendered with minute accuracy.

Numerous figures of Greek men and women are clustered in a picturesque group in the foreground to the left.

On a brown rock in this corner, beneath a gourd and a bundle, is the artist's signature, giving the date:—

*Edward Lear,*

1851.

*E. Lear in 1851*

**336. (356) HEADS OF CERVUS MUNJAC . . . A Sketch by Angell.**

(261.)

*Canvas, small square oblong. 11½in. x 1ft. 3in.*

First appears in the 1850 Catalogue. Purchased from the artist by the 13th Earl of Derby.

Two heads of light brown colour seen among ferns, with light blue sky beyond. The animals' heads are turned to the left.





- 337.** (357) MOUNT VESUVIUS IN ERUPTION . . . *Wright of Derby.*  
*Room 303. 27 ft. 6 in. x 27 ft. 6 in.* (263.)  
*Small square oblong picture. 1 ft. 4½ in. x 2 ft. 3½ in.*

First appears in the 1850 Catalogue.

A moonlight scene. The mountain is seen in the centre of the picture, across the Bay of Naples.

The moon rises on the left hand.

- 338.** (358) FETE AT THE OAKS. THE BALL-ROOM . *A. Zucchi in 1777.*  
*Small picture. 5 ft. 5 in. x 5 ft. 4 in.* (262.)

The entertainment was given on Thursday, June 9th, 1774, preparatory to the marriage of Lord Stanley with Lady Betty Hamilton.

The companion picture to No. 354, although not at all corresponding to it in size or shape.

The scene is viewed from the circular corridor of a richly decorated saloon, with handsome Corinthian columns on lofty pedestals. The arched roof of this ambulatory is of similar construction to that of the well-known classic church of Santa Costanza at Rome. In the centre of the Ball-Room, and conspicuous between the two central columns, are Lord Stanley and Lady Elizabeth Hamilton performing a minuet. The apartment is thronged with visitors, many of them dancing. Prominent in the centre and quite in the foreground appears a lady in a red dress, seated on a stool, with a little girl in bluish grey beside her, to whom she seems to be pointing out the principal couple.

Here, as in the Supper-Room picture, whether dancing or walking, the gentlemen all wear their hats. An Italian greyhound is introduced to the left of the lady seated on a stool with the little girl. Many of the gentlemen wear yellow cloaks or dominos.

The architecture of the room, designed apparently by Robert Adam—as indicated in the text to the engraving of the Supper-Room above quoted—is exceedingly elegant. The walls are lined with branches of candles, and a chandelier with flowers wreathed round the chain is suspended from the centre. The attitudes of some of the dancers, with hands joined and raised, are very spirited. The colours of the dresses in this picture are more varied and positive than in No. 354.

A considerable number of paintings in oil and drawings in water colours by Mr. E. Lear are at Knowsley ; nearly all of them represent famous and picturesque views in Greece, Ionia, and the Isles, and they were produced for the late Earl of Derby, whose liking for Homer attested his taste for such scenes. The artist himself has been celebrated by the Laureate as the "E. L." wielder of

Such a pencil, such a pen,

as described the woodlands and the echoing falls of water, the passes, and the coast fortresses which, perched on giant cliffs, dominate the sea. Besides these drawings are many more, the work of artists and capable amateurs.

The library at Knowsley is large and richly furnished with books on special subjects of many kinds, including ample provision for the study of the histories of the fine arts and of antiquities. Among them are some from historic libraries, such as that of Horace Walpole. There is a note-book which belonged to Vertue, and contains portraits by him of some of his contemporaries and others, and various sketches of curiosities ; likewise a small octavo volume of drawings and notes made by J. Martin, of Thetford, the Norfolk antiquary, of antiquities, coins, arms, medals, and genealogical notes relating to Norfolk (Strawberry Hill sale, sixth day, lot 48). More important than this is a quarto volume which belonged to Mariette till 1775, containing heads from life and of the Janet category, drawn in black and red, with inscriptions (which were attributed by Mariette to Brantome) giving the names of the sitters, who, according to a note by Walpole pasted on the cover, include Francis I., the Queen Mother, Margaret of Navarre, Lautrec, and others. Among these likenesses is that of Louise de Savoie. 'Madame de Navarre' is the image of her brother. 'Le dolfin François' is a chubby boy, very like his father ; near him are 'Monsieur dorleans qui mourviot a dishuit ans (a 18 ans)' and 'Le roy henry deuxisme.' This book was lot 15 of the sixth day's sale at Strawberry Hill, and was sold to Mr. Boone for sixty guineas. We have already noticed a very numerous collection of similar drawings at Castle Howard ; another was till lately in the Sutherland Gallery. Many more exist in the Louvre and British Museum.

The next paper of this series will describe the pictures belonging to private collections near Liverpool.

Signed in black on the crimson seat of a gentleman seated in the extreme right-hand corner—

*Ant. Zucchi.*  
1777.

**339. (359) CAVERN SCENE BY MOONLIGHT . . . . Wm. Marlow.**

*Room 1000*

(257.)

*Canvas, small square oblong. 1ft. 5½in. × 1ft. 2½in.*

First appears in the 1850 Catalogue. Purchased of Col. Thornton, by the 13th Earl of Derby, for £10 10s.

The moonlight sky is seen through the arched entrance of a dark cavern. A boat is on the water to the left of the bright reflection of the full moon, beyond which on the opposite shore is a group of ruins. A well painted picture; very mellow in general tone, and an excellent specimen of this clever pupil of Scott the marine painter.

**340. (360) ITALIAN LANDSCAPE . . . . . E. Lear.**

*Small Room*

(266.)

*Canvas, small square oblong. 10in. × 1ft. 2½in.*

First appears in the 1846 Catalogue. Purchased from the artist by the 13th Earl of Derby.

A halt of Italian peasants. A rich mass of dark green trees to the right. Purple mountains beyond; beneath a finely coloured sky.

## LIBRARY.

**341. (361) FRUIT-PIECE. . . . . Campidoglio.**

*Small Room*

(267.)

*Canvas, large square upright. 3ft. 9in. × 3ft. 4in.*

First appears in the 1729 Catalogue, No. 11.

A bold and finely painted picture. Grapes, peaches, and very ripe open pomegranates in a basket with an arched handle, melons and figs placed on a sculptured stone, at the foot of which lie



clusters of white grapes. Upon the latter the light is cleverly thrown. A bold cloudy sky appears to the left. Painted with great freedom and solidity of colour. An admirable specimen of this popular painter.

*Library, East* 342. (309) SAMUEL RUTTER, D.D., afterwards Archdeacon and Bishop of Sodor and Man . . . . . Dobson.  
Canvas, in a black and gold frame. 2ft. 5½in. × 2ft. 0½in.

To the waist; life-size. Figure turned to the left; face seen in three-quarters to the left, looking at spectator. Long light brown hair hanging to shoulders. Wearing a black clerical gown. Black skull cap. White falling band and white tassel, clustered like a bunch of grapes. He rests his right hand on a book. Light admitted from the right hand. A well painted picture.

Samuel Rutter, D.D., the chaplain and confidential friend of James the 7th Earl of Derby, was tutor to Charles, Lord Strange, and biographer of the family. Educated at Westminster and Christchurch, Oxford; he was appointed Prebendary of Lichfield in 1660, became Archdeacon of Sodor and Man, and afterwards Bishop from 1661 to 1663. He died at the Isle of Man. See Draper's "House of Stanley," pp. 101 and 309.

*Library* 343. (310) A LADY OF THE CAVE FAMILY, aged 84.  
*Painted in the style of Sir Antonio More.*  
(357.)

Panel, thin oak. 2ft. 9in. × 2ft.

Purchased from Weald Hall. A very fine picture.

A half-length figure, life-size, of a venerable, thin, pale-faced lady, having a black cap, and a close-fitting muslin ruff round her neck, with a full brown fur trimming to her black dress, is seated in a chair, resting her right hand, holding a small red book, on one of the arms. She wears three gold rings on one hand, and two on the other.

Along the top of the picture is inscribed—

ÆTATIS SUÆ 84 ANNO 1587.

Over her right shoulder, and above the round knob of her chair on the dark brown ground to the left, is a shield of arms surmounted by the following inscription—

CAVE A MALO AQVIESCE IN BONO.





The form of her black head-dress is very peculiar. It is something like a circular bonnet, having a flat crown to it, with a very small grey pattern round the edge, and lined with grey.

344. (311) CAPTAIN HUMPHREY BAGGERLEY . . . . . *Unknown.*

*Library*

*Canvas. 2ft. 5½in. × 2ft. 0½in.*

Bust picture, life-size, enclosed within an oval spandril. Face seen in three-quarters turned to the right, looking at spectator. Dark hair, smooth cheeks, small moustaches. Plain black dress with a plain falling band, fitting close up to the chin, and no tassel or strings for fastening. A mellow and well painted picture. The figure, although not in armour, has a somewhat military aspect.

Baggerley attended the 7th Earl of Derby on the scaffold at Bolton, October, 1651. See Draper's "House of Stanley," pp. 217 and 218; and "Collins's Peerage," ed. 1779, vol. iii. p. 68.

345. (313) BATTLE BETWEEN TURKS AND CHRISTIANS.

*New Library*

*Apparently painted by Taldematus in imitation of Borgognone.*

(352.)

*Canvas, long and very coarse. 1ft. 7½in. × 3ft. 3½in.*

Similar to No. 302.

In the centre is a dark group of a horseman cutting down a turbaned figure with his sword. The Turk carries a pink standard. To the left is a distant plain, with the battle raging. A man in armour, mounted on a white horse, is pistolling a Turk. Roughly painted.

## GARDEN LIBRARY.

*SOUTH SIDE*

346. (1) CARDINAL MAZARIN, 1602—1661 . *Philippe de Champaigne.*

*Library*

*Canvas. 2ft. 5½in. × 1ft. 11¼in.*

(3.)

First appears in the 1841 Catalogue. Received by the 13th Earl of Derby from Sir C. Grey. A MS. note at the back of the picture states, "Bought at the Oaks, Sept. 15, 1840." A very fine picture.

Life-size, seen to the waist, wearing a pale crimson cape cover-

The following, which are in the Garden Library at Knowsley, came from Strawberry Hill in May, 1842, and are of exceptional interest. 'King Charles II.' (348), by Jervas, as Mr. Scharf has noticed, is—like the portrait of 'Dorothy (born Sidney), Countess of Sunderland,' No. 76, of which we have already spoken as representing "Sacharissa"—one of a series of twenty copies made by Jervas for himself after as many of Lely's best portraits (twenty-second day's sale, lots 163-22). The score of portraits were among the choicest ornaments of Walpole's "Beauty Room," and highly praised by the owner, who bought them of Mr. Lovibond, of Hampton, who obtained them at Lely's sale. Lord Derby gave seven guineas for King Charles's likeness, which is remarkable for the blackness of the hair, a characteristic which, as the Director of the National Portrait Gallery notices, distinguished the king from his brother James, who was very pale, and always wore light yellow hair—see Lady Burdett-Coutts's *Petitot*, which belonged to H. Walpole. Charles appears to be young, and has a pleasing face. Next to this portrait hung, in the "Beauty Room," its fellow of Queen Catherine; then came King William and Queen Mary. The line ended with 'The Duchess of Orleans' ("La belle Henriette"), which Walpole supposed to represent Mary, Princess of Orange, and recorded that it was given to him by the Prince of Monaco as a portrait of Henrietta Maria. The last-named picture was No. 1891 in the Exhibition of Miniatures, 1865, and cost Lord Derby twenty guineas.

ing shoulders, and a close-fitting cap of the same colour. A wart upon his face where the left eyebrow joins the nose. The light is admitted from the right-hand side.

Inscribed on the front of a stone ledge below in yellow letters, CARD: MAZERINE, and towards the extreme right A°. 1653. This latter portion is represented as if incised in the stone.

A° 1653.

CARD: MAZERINE.

Giulio Mazzarino, the celebrated Minister of France, son of a Sicilian nobleman, born in the Abruzzo, and educated at Rome. Succeeded Richelieu; placed, by Anne of Austria, at the head of the government during the minority of her son, Louis XIV. One of his latest reflections, during his fatal illness, on contemplating his enormous wealth, was, "And I must quit all this!"

347. (3) PORTRAIT, supposed to be the EARL OF NEWCASTLE.

*Library*

*Cornelius Jonson van Ceulen.*

*Canvas. 2ft. 6in. x 2ft. 4in.*

(6.)

First appears in the 1841 Catalogue. Purchased by Rev. G. Harney, F.R.S., Oxford, from Archer, a picture-dealer at Oxford, who had it sent of an old house at Eton.

A finely painted head, life-size, within a marble oval spandril. The dress is rich green satin, slashed with white; falling white lace collar, fastened with elaborately wrought tassels. Eyes dark grey. Hair yellow-brown, cut straight across the forehead, and long at the sides. Signed on the right-hand lower spandril,

*C. J. fecit  
1630.*

In this year the loyal Duke of Newcastle was thirty-eight years of age. Died 1676.

348. (362) KING CHARLES II. . . . . *Jarvis.*

*Library*

*Canvas, small square. 1ft. 5½in. x 1ft. 2½in.*

(263.)

First . . . . . Purchased by the 13th Earl of Derby, at the Strawberry Hill Sale, May 19th, 1842, No. 103 of the Catalogue, for £7 7s.

This picture, together with the portrait of Sacharissa (No. 78), formed part of a series of copies made by Jarvis for himself from

It is not very safely attributed to Quentin Matsys, and was, in 1842, bought for 22*l.* 1*s.* by the twelfth Earl of Derby from Strawberry Hill (twentieth day, lot 29), to which collection it came from the gallery of Sir R. Walpole. It is an anonymous Flemish portrait, smaller than life, to the waist, of 'A young Man holding a Book with both Hands' (349), placed in three-quarters view to our left, and a work of very considerable merit, made extremely attractive by the serious and studious expression of the features, which are wholly Flemish, and solidly and learnedly painted and admirably drawn. The attitude is that of one looking up and listening to a speaker. The young man wears a small black cap, and a black dress lined and edged with fur. 'Portrait of Cardinal Mazarin' (346), by P. de Champaigne, is full of character, with not a little of the astuteness of the fox; it is dated 1653.

At the same sale was bought the capital 'Portrait of Sir P. Lely,' drawn in chalk by himself (350), and engraved in Walpole's 'Anecdotes,' edit. 1849, p. 441 (Nat. Port. Ex., 1866, No. 882). It seems to be the study for the portrait of the artist in the Florentine Academy, and is handsome, with a pompous, self-satisfied expression. From "Strawberry" (twenty-first day, lot 1) came Meibert's portrait of

celebrated originals. The room in which these pictures were collected at Strawberry Hill was called the Beauty Room. See Lord Orford's Works, 4to, 1798, vol. ii. p. 419.

A half-length figure, standing, in armour, resting his right elbow on a pedestal supporting his plumed helmet. The truncheon in his hand is held sloping. The left hand rests on his hip above the sword hilt. A column on lofty pedestal is behind his head. The face is turned in three-quarters to the left, and the dark eyes fixed on the spectator. The hair is long and flowing, and very black. The order of the Garter hangs by a blue ribbon on his right side. He wears a long grey lace cravat. The face is young and pleasing, with strongly defined eyebrows, and small dark moustaches, which bears a strong resemblance to his unfortunate son the Duke of Monmouth.

The blackness of the hair was a very distinctive character about Charles II. His brother James was very pale, and always wore light yellow hair.

#### 349. (364) PORTRAIT OF A YOUNG MAN HOLDING A BOOK.

*Attributed to Quentin Matsys.*

(271.)

*Panel. 11 in. × 8½ in.*

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby at Strawberry Hill, May 17th, 1842, for £22 1s. See the Sale Catalogue, page 497, No. 29. The picture was formerly in Sir Robert Walpole's collection.

The figure, smaller than life, seen to the waist, holds up a small book with both hands. The face is seen in three-quarters to the left, looking up as if listening to some one. He wears a small black cap; his black dress is lined and edged with white fur. His long dark brown hair falls over his ears and falls down to his eyebrows, along the forehead. The expression of his face is not altogether amiable. His hands, destitute of rings, are remarkably small. The background is plain brownish green. The edges of the book are of a plain yellow colour; the cover is dark red, and no gilding is employed.

A carefully painted, and well-preserved picture.

#### 350. (365) SIR PETER LELY, when young. *Drawn in crayons by himself.*

(272.)

*Under glass. 11½ in. × 9½ in.*

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby at Strawberry Hill, May 9th, 1842, for £2 12s. See Sale Catalogue, 13th day, No. 46.

'John Dryden' (351), a small, whole-length figure in blue, with a dog at his feet, and the eagle, Parnassus, and Helicon in the background. Maubert painted Wycherley, Congreve, Pope, and other writers of note.



Drawn on a large sheet of ribbed white paper, doubled. On the back is the watermark of a lily on a crowned shield, and on the fly sheet the letters P.R.

A bust portrait, turned towards the right, in a dull yellow mantle, with long dark brown silky hair parted in the middle over the forehead. The face is seen in three-quarters, looking at the spectator. Complexion ruddy, the eyes very dark, moustaches small and quite straight over the upper lip; the chin round and fat. A white laced necktie is partially visible. Plain yellow and brown background.

A very good picture.

Engraved by W. Raddon in the latest edition of Walpole's "Anecdotes," edited by Dallaway and Wornum. 8vo, 1849, p. 441.

The portrait of Sir Peter Lely in the Gallery of Painters in the Academy at Florence is very similar to this.

This picture was contributed by the Earl of Derby to the 1866 Portrait Exhibition at South Kensington, No. 882 of the Catalogue.

351. (366) JOHN DRYDEN . . . . . *Maubert.*

*Library*

*Canvas.* 1ft. 10½in. × 1ft. 7in.

(272.)

First appears in the 1846 Catalogue. Purchased by the 13th Earl of Derby at Strawberry Hill, May 19th, 1842, for £5 8s. See Sale Catalogue, 22nd day, No. 1.

A small whole-length figure in blue.

Seated, wearing a long brown wig, white necktie, and blue dressing-gown, turned towards the left. He rests his left arm on the carved elbow of his chair, next to which, on a red-covered table, is an open volume of Shakspeare's works resting against a pile of books inscribed successively from below, "*Montaigne*," "*Horace*,"

"*Virgil*," "*Homer*," surmounted by a wreath of myrtle. A small dog seated at his feet looks up into the poet's face. On the sill of an arched window to the left a brown eagle has perched, having in his beak a label or scroll inscribed—

"*Spernit humum fugiente penna.*"

Horat. Od. Lib. 3, 2, v. 24.

Parnassus and Helicon are represented in the distance. A dark greenish curtain fills the upper right-hand corner.

The back of the canvas is inscribed in ink, "*John Dryden, Poet.*"

(352) is by himself; 'Sir G. Kneller'

Near the 'Richard III.' hangs Hamlet Winstanley's 'Portrait of Himself' (353), sitting at an easel before a canvas, which is engraved by J. Thompson in Walpole's 'Anecdotes,' 1849, p. 955, and by Banerman in Lord Orford's 'Works,' iv. p. 95, in which the engraver added a portrait of Dorigny the engraver on Winstanley's canvas, as if he were painting it. Thompson took considerable liberties with the work. This picture was at the National Portrait Exhibition, 1867, No. 248. It is almost a monochrome of brown, with clear, rather light carnations. The figure is life size, nearly a full-length, turned to our left, looking at the spectator over the left shoulder, carrying an oval palette set with pigments, white being next the thumb on his left hand, while in his right hand is a port-crayon holding white chalk, with which the artist is sketching on the canvas. The expression of the closely shaven face is very lively, the likeness obvious, and the handling of the whole superior in freedom and spirit to most of Winstanley's productions. He wears a pale crimson cap lapping over the top, and a yellowish-brown dressing-gown; part of it is thrown over the left shoulder. When previously referring to this portrait, we erroneously stated that Hamlet Winstanley was a son of that builder of the Eddystone Lighthouse who perished with his own beacon. An obliging correspondent has called our attention to Mr. Scharf's letter in *Notes and Queries* (5th Series, viii. 404), which shows the artist was the second son of William Winstanley, of Warrington, where Hamlet was born in 1700, and buried May 20th, 1761. He formed the first part of this collection of pictures for the tenth Earl of Derby.

A duplicate picture was formerly in the collection of Grosvenor Bedford, the friend of Horace Walpole. and sold at Christie's, March 1st, 1861. Purchased by Mr. Dilke, and now in the possession of Mr. John Murray, Albemarle Street.

John Dryden was great uncle of Horace Walpole's own mother. See Lord Orford's Works, vol. ii., p. 404.

**352. (367) SIR GODFREY KNELLER, when young . . . By himself.**

(275.)

*Canvas. 2ft. 4½in. × 1ft. 11½in.*

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby at Strawberry Hill, May 18th, 1842, for £50 8s. See Sale Catalogue, 21st day, No. 67. From the Collection of Sclater Bacon of Cambridgeshire.

Half-length figure, life-size, wearing a lilac and brown shot-silk coat. The body is turned to the left, the head seen in three-quarters to the right, whilst the eyes are fixed on the spectator. He wears his own natural dark hair, which is not long, although flowing as in the miniature painting, No. 211, and the face, very youthful, is perfectly smooth. His left hand holds a roll of paper with the outline of a head on it.

Well painted, and the shadows are solidly massed. The shadow of the figure is cast to the right on the plain brown background.

**353. (368) HAMLET WINSTANLEY . . . . . Himself.**

(273.)

*Canvas, large square upright. 4ft. 1in. × 3ft. 2½in.*

First appears in the 1850 Catalogue.

Winstanley, a frequent inmate at Knowsley, where nearly all his best works are to be found, was born in 1700. He studied first in the school of Sir Godfrey Kneller and his brother. He afterwards went to Italy under the patronage of the Earl of Derby, for whom he made several copies of the most celebrated paintings, and procured numerous works of art for the collection of his patron at Knowsley. He drew and etched many of the most important pictures thus obtained, and these etchings constitute the Knowsley Gallery so frequently referred to in this Catalogue.

Hamlet Winstanley was buried at Warrington, Lancashire, May 20, 1761, aged 61. His collection of copper plates and prints were sold by auction at Essex House, March 18, 1762.

The figure, life-size, is seen to below the knees, seated at an easel to the left. He wears a pale crimson cap and a yellow

the excellent Hogarth (354) was at the National Portrait Exhibition in 1867, No. 345, and, after the manner of the conversation pieces which were in vogue a century and a half ago, represents 'Monamy the Painter exhibiting a Sea-Piece to Mr. Thomas Walker, his Patron.' Walker, a tall, thin, elderly man, in a long blue coat, is standing in profile on our right, and looking at the "sea-piece," which is placed on an easel before him. Between the picture and Walker stands Monamy, holding a palette on his left thumb, and pointing in a somewhat demonstrative manner to his work on the easel. Two pictures, a ship on fire and a moonlight sea-piece, hang on the wall. The painting on the easel bears the name "P. Monamy" within the frame. This painted frame is of the same kind in design and taste as that in which the Hogarth is enclosed; this proves that the latter is still in its original frame, although the design would, but for this curious circumstance, lead us to attribute it to a much later date than that of Hogarth's work. Walker was a collector of pictures. The Hogarth was probably painted about 1740; it belonged to Walker, and was given to Walpole by Mr. R. Bull. See Lord Orford's 'Works,' 1798, iii. 421. Lord Derby gave twenty guineas for it. It is not mentioned in J. B. Nichols's 'Anecdotes of Hogarth,' 1839, and deserves a much better place at Knowsley. Two, if not three, pictures by Monamy are at Hampton Court, including 'A Sea-Piece' (915) of very considerable merit. The Earl of Derby bought at Strawberry Hill the portrait by Janet (34), which we have already described; the "Brauer" (102); a piece of the hair of Mary Tudor, cut from her head when her tomb at Bury St. Edmunds was opened in September, 1784; and a group of miniatures we have yet to mention. *Have Mentioned*

dressing-gown. He looks at the spectator over his left shoulder, holding an oval palette set with various colours, white being next the thumb, on his left hand. In his right hand the painter holds a portcrayon containing white chalk, and with this he is in the act of sketching on the canvas before him. The background is plain light brown.

The picture is very low in tone, but cleverly painted. The light is admitted upon the figure from the right hand.

Engraved by J. Thomson for the latest edition of Walpole's "Anecdotes," 1849, edited by Dallaway and Wornum, p. 955. It had previously been engraved by Bannerman, the reverse way, for Lord Orford's Works, vol. iv., p. 95. That engraver, however, chose to introduce a portrait of Dorigny upon the canvas on the easel, as if Winstanley was really at work upon it.

The Earl of Derby contributed this picture to the 1867 Exhibition of Portraits at South Kensington, where it was No. 248 of the Catalogue.

354. (369) MONAMY THE PAINTER EXHIBITING A SEA-PIECE TO MR. THOMAS WALKER, HIS PATRON . . . . . *Horace.*

*Library*

*Caucas. 2 ft. x 1 ft. 7 in.*

(274.)

First appears in the 1846 Catalogue. Purchased by the 13th Earl of Derby at Strawberry Hill, May 19th, 1842, for £22.1s. See Sale Catalogue, 22nd day, No. 96. The picture was presented to Horace Walpole by Mr. Richard Bull.

Small whole-length figures.

Mr. Walker, whose face is seen in profile to the right, stands at the extreme left of the picture, in a blue coat and white wig, contemplating a large picture of a sea-piece placed upon an easel which occupies the entire right half of the picture. Between the picture and his patron stands Monamy, with palette on left hand, pointing to his picture with the right, and face turned in three-quarters as he addresses his friend. His hair is dark, with thick dark eyebrows. He wears a dark brown coat, and the expression of his figure is very animated. Both figures stand on a Turkey rug.

Two pictures, one representing a ship on fire at sea, with a lighthouse, and the other a moonlight scene, with shipping, hang on the panelled wall of the apartment. The sea-piece on the easel in a large handsome gilt frame is a remarkable specimen of Monamy's own skill. It is painted by the artist himself, and is signed on the left-hand corner, within the frame, "*P. Monamy.*"







This figure of Monamy is very different from the one engraved by J. Bretherton for Walpole's "Anecdotes." See Lord Orford's Works, 4to, 1798, vol. iii., p. 421.

This picture was contributed by the Earl of Derby to the 1867 Portrait Exhibition at Kensington, No. 345 of the Catalogue.

**355. (371) PORTRAIT OF THOMAS WILSON, D.D., BISHOP OF SODOR AND MAN . . . . . C. Philips.**

*Library*

*Canvas. 4ft. x 3ft. 2½in.*

( . )

Purchased in 1866 by the 14th Earl of Derby.

Life-size, seated figure, seen to the knees.

In episcopal robes, full lawn sleeves, broad bands, and grey silvery hair. Seated in a green high-backed chair, but without arms to it, towards the right; resting his hand in his lap, and holding in the left a map of the Isle of Man. His square black cap lies on a table to the extreme right. Background a plain rich brown colour. The face, seen in three-quarters to the right, is round, with fair complexion and ruddy cheeks. The eyebrows are broad and of a dark brownish grey colour. His dark eyes are fixed on the spectator.

Carefully painted, and one of the most effective works of this timid but extensively employed artist.

Thomas Wilson was born at Burton in Cheshire, 1663. He graduated in arts at Trinity College, Dublin, and afterwards abandoned the study of medicine for divinity. In 1689 he was ordained priest, and became chaplain to the Earl of Derby and travelling tutor to Lord Strange in 1692. He was consecrated Bishop of Sodor and Man, 1697, then in the gift of the Earl of Derby. This venerable prelate spent the remainder of his life almost entirely in the Isle of Man, which he called his "Patmos," where, notwithstanding a very limited income, he did much to improve the condition of the inhabitants, and rendered extensive aid during some years of great scarcity. He refused the offers of wealthier and more tempting bishoprics, and died, March, 1755, in the Isle of Man at the age of 92, and in the 58th year of his episcopacy. (Noble's Continuation of Granger, vol. iii., p. 95. *Gentleman's Magazine*, vol. lxi., part 1, p. 45.)



This picture has been engraved by J. and C. Sherwin, in 1782, as a frontispiece to his works.

It was contributed by the Earl of Derby to the 1867 Portrait Exhibition at South Kensington, No. 389 of the Catalogue.

**356. (372) DEMOCRITUS AND HERACLITUS .** *Attributed to Bruggens.*

*Library*

*Canvas, square oblong. 2ft. 11in. × 3ft. 6in.*

(276.)

First appears in the 1736 Catalogue, No. 93, as "Democritus and Hariclites, by Bruggens."

Two bearded old men, life-size, seen to below the waist, both similarly clad in blue-grey draperies, are resting upon a large globe painted with various naked human figures. Quite in front, and nearest to the spectator, is a large open book resting on a human thigh-bone. The left-hand philosopher (Democritus) looks at the spectator with a merry face, and folds his hands upon the top of a wooden arch which spans the globe, whilst Heraclitus, resting his elbow on the globe and supporting his head on his hand, looks down with dismay upon two winged serpents which are painted as if hovering over the heads of the naked crowd on the convex surface. Heraclitus is bald in contrast to Democritus, who has a large quantity of grey hair clustered in round locks. The faces of both are deeply furrowed. The background is plain brown grey.

Effectively painted with deep shadows, somewhat in the style of Bartolomeus de Bruyn, the well-known pupil of Egbert Heemskerk. The naked figures painted on the globe are spirited, and show an acquaintance with the works of Michel Angelo.

The subject of this picture, "The Laughing and the Crying Philosophers," was very popular with the painters of the 16th century.

Democritus was born at Abdera, in Thrace, B.C. 460, and travelled over a great part of Asia. The tendency of his mind was to look at the cheerful and comical side of things, which later writers took to mean that he always laughed at the follies of men. He was called Gelasius, or the Laugher. Heraclitus of Ephesus, who flourished about 513 B.C., also travelled extensively. The impression produced upon his mind by intercourse with men was



the very opposite of Democritus. Hence the contrast presented by the picture before us.

“ Jamne igitur laudas, quod de Sapientibus alter  
Ridebat, quoties de limine moverat unum  
Protuleratque pedem : flebat contrarius auctor ?  
\* \* \* \* \*  
Perpetuo risu pulmonem agitare solebat  
Democritus.”

*Juvenal*, Sat. X., 28, 30.

“ ὁθεν καὶ Γελασιον αὐτον ἐκαλουν οἱ Πολῖται.”

*Ælian*, Var. Hist. Book iv. cap. 20.

Ed. Lipsiae, Lehnert, pars. 1, p. 231.

## DRESSING-ROOM.

357. (373) PORTRAIT OF EDWARD, LORD STANLEY, afterwards 14TH  
EARL OF DERBY. . . . . *Derby, in 1841.*

*Canvas. 4ft. 7½in. x 3ft. 7in.*

358. (373A) LADY EMMA TALBOT . . . . . *John Hayter.*  
A chalk drawing. In evening costume.

359. (373B) EDWARD, LORD STANLEY, THE PRESENT EARL.  
*Richmond, 1864.*

A chalk drawing. Signed and dated 1864.

## SITTING-ROOM.

360. (377) LANDSCAPE . . . . . *Wootton.*  
*Loft's Hall, (285.)*

*Canvas, large. 6ft. 2½in. x 5ft. 6½in.*

First appears in the 1736 Catalogue as “A large landskip with figures and Hercules's Statue, by Wootton.”

A ruined building, with clustered columns supporting an arch to the left. Blue mountains and sunset sky in the centre ; a tall





tree to the right. The shafts of the columns are intersected by the stem of a dead tree, half fallen, at the foot of which, in the extreme left corner, a man is seen watering two horses. The statue of the Farnese Hercules mounted on a pedestal, with the back turned to the spectator, and all but the upper portion in deep shadow, forms a prominent and central object in the picture. A group of five men in animated conversation are seated to the right of the pedestal. The artist's name is signed as if incised in the side of a stone supporting the man in red drapery—

J. WOOTTON *Fec.*

Boldly painted in brown tone. The large tree to the right shows the influence of Salvator Rosa by the yellow-leaved feathery foliage upon it.

361. (378) BATTLEPIECE. . . . . *Borgognone.*

(286.)

*Gallery* 2ft. 5in. × 3ft. 3in.

First appears in the 1729 Catalogue.

This appears rather to be a battle between Cavaliers and Roundheads than between Turks and Germans.

A cavalry engagement. All the prominent figures are mounted on white horses. The picture affords a strange mixture of various kinds of armour. The principal figure, wearing a Cromwellian hat and buff coat and yellow boots, discharges a small gun held like an arrow in a bow (his left hand being at the end of the barrel) against a man in full armour of the period of Henry V. A dark picture, with massive heavy brown shadows.

362. (382) VIEW IN THE GARDENS OF THE VILLA MEDICI AT ROME.

*Liberty West* *Orizonti.*

(290.)

Canvas, square upright. 4ft. 6in. × 3ft. 3in.

First appears in the 1729 Catalogue as "The Gardens de Medicis, by Horizonti." In the 1736 Catalogue the price of £10 is stated. Companion to No. 385.

An elegant garden scene. In the centre is the famous Medici vase, sculptured with the Sacrifice of Iphigenia, now at Florence. This vase remained at Rome till the removal of the sculptures belonging to the family Medici to Florence by the Grand Duke



Cosmo III., in 1680. (See Zannoni, *Gal. di Firenze*, vol. iii., page 262, and Bunsen, *Beschreibung der Stadt Rom.*, vol. iii., part 2, page 601.) Below the vase are seated three Italian women observing two swans as they float on a piece of water in the immediate foreground. A stone fountain formed of an Egyptian sphynx, crouching on a pedestal on the extreme left, pours forth a jet of water. A lofty Italian stone pine tree forms an important feature in the picture on the opposite side, and beyond its picturesque stem is seen an architectural screen decorated with niches.

**363.** (383) **LANDSCAPE, WITH BANDITTI . . .** *Attributed to Velasquez.*

*Stanley R. No. 7.* 1ft. 9in. x 2ft. 4in.

(291.)

Purchased at Naples by G. H. in 1850.

A man pursued by banditti. A dark strange picture. The horsemen appear to be armed like soldiers.

**364.** (384) **SACRIFICE TO THE LAMB . . . . .** *Pietro da Cortona.*

*Stanley R. No. 8.*

*Canvas, square.* 1ft. 10in. x 2ft. 5in.

(282.)

First appears in the 1729 Catalogue. In the 1736 Catalogue the price of £10 is stated.

The picture is surmounted by a stone arch, having in the spandril on each side a nude recumbent figure painted architecturally in grey colours.

The Almighty, as a venerable white-haired personage, clad entirely in white, appears in the centre above in a flood of glory, surrounded by a host of angels, resting His right hand on the head of the spotless Lamb lying on a scarlet book with seven seals. In the centre below, an angel in blue drapery officiates at a flaming altar, holding a censer with incense in his left hand, and with his right receiving a golden vial or vase from an elder kneeling in yellow vestment upon clouds in the left-hand corner. A corresponding and more youthful figure in blue and yellow kneels on the opposite side, lifting his smoking censer with both hands, with downcast eyes expressive of humility. Other figures also raise their vases by way of offering.

“And when he had taken the book, the four beasts and four

'The Head of St. Januarius' (366) is attributed to Domenichino and F. di Maria. The martyr's episcopal crook and mitre, and two ampullæ containing the blood that was often liquefied, are behind the head. The latter lies on a large silver charger, and the bleeding neck is turned towards us. This school picture is noteworthy for being painted in a masculine and solid, academical manner, and capitally drawn; the expression of scarcely subsided pain is simply human, not at all elevated by the spiritual feeling of the painter. This example was bought at Naples, where, and scarcely anywhere else, representations of the local saint are not uncommon.

"and twenty elders fell down before the Lamb, having every one  
"of them harps, and golden vials full of odours which are the  
"prayers of saints.

"And they sung a new song, saying, Thou art worthy to take  
"the book and to open the seals thereof \* \* \*

"Worthy is the Lamb."

*Revelation*, chap. v., verses 8, 9, 12.

An admirable specimen of the style and power of Pietro da Cortona. Painted in a rich tone, with full body of colour. All the light in the picture, including also that on the Lamb, emanates from the figure of the Almighty.

365. (385) VIEW OF THE CAPITOL AT ROME . . . . . *Orizonti.*

*West Library* Canvas, square upright. 4ft. 6in. × 3ft. 3½in. (293.)

First appears in the 1729 Catalogue. In the 1736 Catalogue the price of £10 is first mentioned. Companion to No. 382.

The well-known tower of the Campidoglio rises beyond an elegant Italian villa, on an eminence to the right, surrounded by an elegant garden. A rivulet flows across the picture. On the left in the foreground is a richly sculptured Bacchanalian vase, shaded by a large spreading tree. A classical female with drapery, covering the lower part of her figure, reclines on a large sculptured stone. A man holding a long staff addresses her. A very effective and elegantly painted picture.

*Room No. 6.*

THE LATE EARL'S SITTING-ROOM.

366. (273) THE HEAD OF ST. JANUARIUS.

*Office Rooms*

*Attributed to Domenichino and F. di Maria*

, square oblong. 1ft. 8in. × 2ft. 3in. (416.)

Purchased by G. H. from a private chapel at Naples.

The head, natural size, lies on a silver charger, with the severed neck towards the right. The crooked end of his pastoral staff and the episcopal mitre lie on the table beside it. Two ampullæ,

Another curious picture, No. 367, belonged to Walpole, who attributed it to Van Eyck. It was No. 428 at Manchester in 1857, and is now entitled 'The Marriage of the Virgin.' The thirteenth Earl of Derby bought it at Strawberry Hill, twenty-second day, No. 125, for 24*l.* 5*s.* It must not be confounded with Walpole's so-called 'Marriage of Henry VI.,' really a 'Marriage of the Virgin,' which is engraved in the 'Anecdotes' (1849, p. 34), is the subject of a most learned discourse, and is now the property of the Duke of Sutherland, who lent it to the National Portrait Exhibition, 1866, No. 16. On the latter see Walpole's 'Letters,' ii. 370; vi. 166; vii. 373. Lord Derby's picture is of the early German school, with a faint reminiscence of Van Eyck and his Flemings, and doubtless dates from c. 1475. As in the other 'Marriage,' the wedding party is assembled before a church. Nineteen figures are grouped on a marble pavement; musicians in a gallery are using trumpets with banners attached to them; an organist plays on his instrument. The Virgin wears a crown and nimbus, and her hair flows loose over her shoulders. Joseph is bald and without a nimbus; he has clumsy black shoes, a red mantle, and blue tunic trimmed with ermine. All the figures are short and their proportions are clumsy. The disappointed suitors carry white wands, and, as in other pictures of this subject—*e.g.*, Raphael's 'Sposalizio'—a young man breaks his wand under his knee. A greyhound crouches on our left; a very small dog plays with a child, who clings to the skirts of one of the female spectators. The numerous figures have animated actions and expressions. The church is noteworthy as an illustration of the mode of painting the interiors of such buildings. The faces are carefully painted, and are more of the English than the Flemish type. Touches of humour are to be traced in the garments of Joseph being "a world too wide" for him, in his anxious look at the bride, and in the stupid air of the priest who joins the hands of the pair by grasping their wrists.

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or cruets, of the well-known form, containing the blood of the Saint, stand in front of the pastoral staff. The countenance, of a Napoleonic character, wears a painful expression. The picture is dark and repulsive. The background plain dark brown.

This peculiarly Neapolitan saint, ordinarily known as San Gennaro, was bishop of Benevento, and thrown to the wild beasts in the Amphitheatre at Puzzuoli, where the creatures refused to touch him. He was also thrown, without any harm, into a fiery furnace; but finally beheaded, September 19, A.D. 303.

His pictures are rarely to be met with out of the Neapolitan territory. See Mrs. Jameson's "Sacred and Legendary Art," 1850, p. 420. Husenbeth, 1860, p. 87.

### 367. (386) THE MARRIAGE OF THE VIRGIN MARY.

*Tudor S. Room.*

*Attributed to Van Eyck.*

(294.)

*Panel, square, which has been crossed at the back with strong pieces of mahogany.*

*2ft. 10in. × 2ft. 6½in.*

First appears in the 1850 Catalogue. Purchased at Strawberry Hill by the 13th Earl of Derby, 19th May, 1842, for £24 3s. See Sale Catalogue, 22nd day, No. 125.

It was therein described:

"A valuable old picture on panel, representing a Marriage Ceremony, with a numerous assemblage of figures; a fine specimen of the early German school, and probably by Van Eyck."

This picture is certainly not in the style of Van Eyck, and belongs to the later portion of the fifteenth century.

When contributed to the Manchester Exhibition in 1857 it was classed among works of the period of Mabuse and Quentin Matsys. See Exhibition Catalogue of Old Masters, No. 428.

The ceremony is being performed in the open air in front of a cathedral. Nineteen figures are assembled on a marble pavement. The west end of the church is opened so as to show both the chancel and the nave beyond. Musicians in a gallery play long trumpets with banners attached to them, and an organist is seated at an organ, the doors of which are open at the sides as in Triptych pictures. The dresses of the figures are partly gilded, and the costumes are very showy. The low-shaped mitre of the officiating priest resembles those worn in England at an early period. The Virgin wears a crown, and her head is surrounded



by a flat circular gold nimbus. Her hair is long, and flows down over her shoulders. St. Joseph is bald-headed, and his head is not distinguished by a nimbus. He wears a dark reddish mantle over a deep blue under-garment trimmed with ermine. His black shoes are large and clumsy. All the figures are remarkably short; no beards are worn by any of the men. The disappointed suitors carry white wands as usual, and the figure to the right has begun to break his. A white greyhound, with a red collar, crouches on the pavement in the left-hand corner. Another small brown dog is playing with a child in white holding a woman's hand.

The priest joins the hands by grasping the wrist of each person. The gold morse which fastens his green cope on his breast is shaped like the tables of the law carried by Moses. The priest's tunic is entirely of gold, with party-coloured fringe bordering it below.

Large birds are perched on the buildings on the left-hand side. The light is admitted on the figures from the right hand.

**368. (387) ST. JEROME AND THE ANGEL . . . . . Spagnoletto**

*Now in the collection of the Earl of Arundel.* (295.)  
Canvas, fastened to panel; a small upright picture. 1ft. 3½in. × 11in.

First appears in the 1729 Catalogue, No. 73, as "St. Hierom by Spagnoletto."

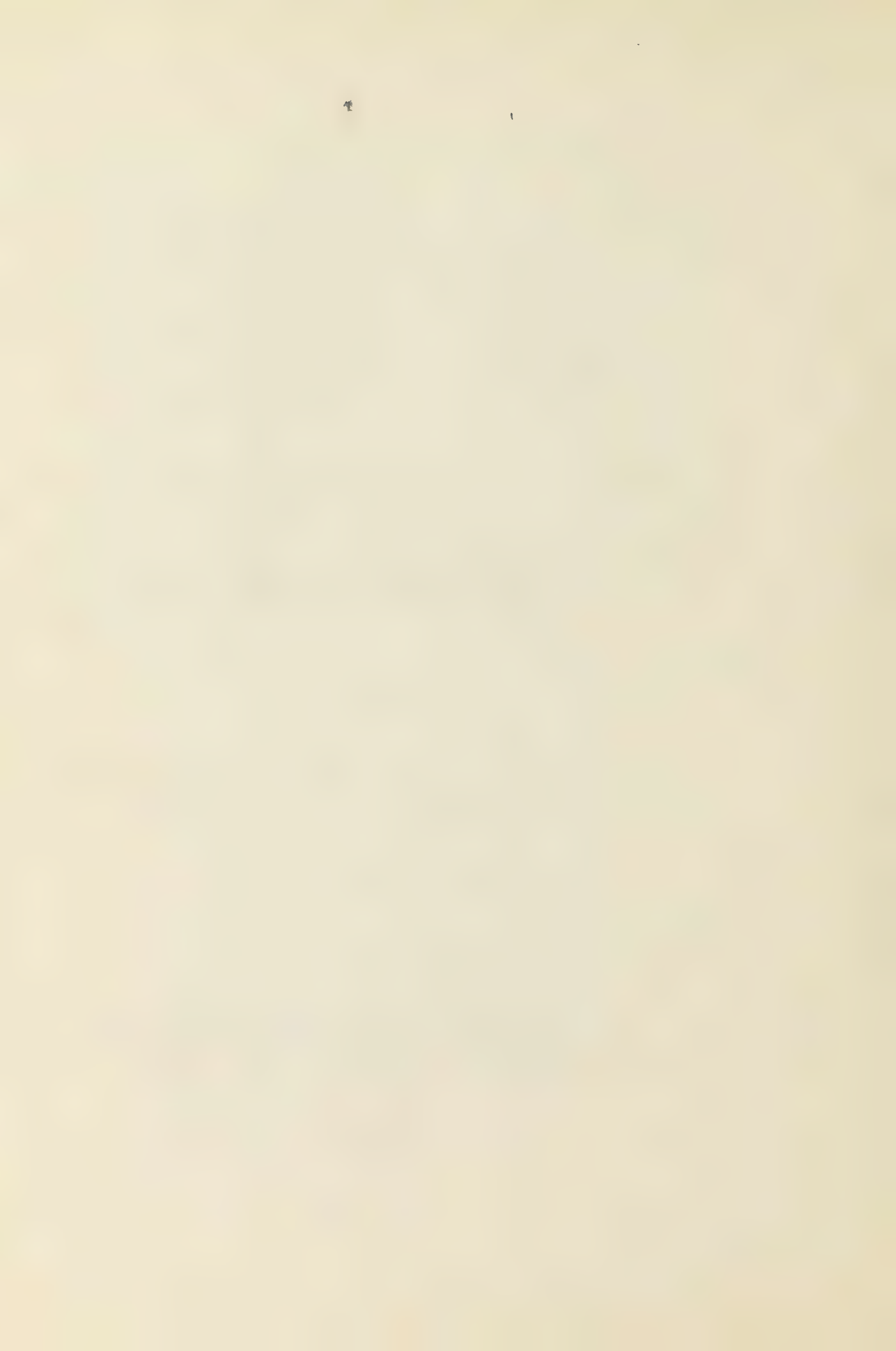
The saint kneels towards the left, and looks up to the angel sounding the trumpet in the right-hand corner. He is naked, with the exception of a large scarlet drapery. Spiritedly painted. The shadows are rich and well massed.

**369. (388) VIEW OF GREENWICH AND THE OBSERVATORY . Griffier.**

*Bequest of the Earl of Arundel.* (296.)  
Canvas, large square oblong. 3ft. 7½in. × 5ft. 9in.

First appears in the 1736 Catalogue as "A View of London from Greenwich Park by Griffier, purchased for £14" from Mr. Wright, August, 1726.

Flamsteed House is placed on a steep cliff rising to the extreme left. The central portion of the picture is occupied by flat open park, and the town of Greenwich and mass of buildings marking the locality of the Hospital are on the extreme right. From this point a noble avenue of trees diagonally intersects the flat expanse of green turf. At the bend of the river, seen over the site of the old palace, are four windmills, and several small sailing vessels on



the river itself. The hills of Hampstead and Highgate vary the line of a tolerably high-pitched horizon. The Tower of London is visible in the distance. Neither London Bridge nor St. Paul's is traceable. The only figures introduced in the picture are a few upon the edge of the cliff under the wall of Flamsteed House, where they appear dark against the bright light of a sunset sky. The clouds are extremely well painted, and the general effect of the picture is mellow and agreeable. In many respects it bears a strong affinity to the earlier painter Dankers, who was in his turn much influenced by the example of Ruysdael. I do not detect any signature upon this topographically interesting picture. A date with some writing would have been very desirable, for explaining the various changes of the buildings below, and marking the remains of the old palace.

There is a small picture taken from nearly the same point of view in the collection of the Earl Beauchamp at Madresfield Court.

**370. (389) THE LAST SUPPER . . . . . By an Italian artist.**

(297.)

*Housekeeper's room* Panel, small circular. 10½ in.

First appears in the 1736 Catalogue, No. 15, together with the companion picture No. 391, as "Two small rounds. The subjects are Christ riding into Jerusalem and "The Last Supper. Italian."

A very peculiar composition, consisting of thirteen figures on a dark brown background. The Saviour is seated at a square table in the centre. St. John, a bald-headed, hook-nosed individual, clothed in white, and altogether very different from the usually recognized type, has fallen into the Saviour's lap with his face uppermost. A sheep's head is on the plate before our Lord. The apostles express by their gestures considerable surprise. A lamp is suspended from above in the centre. The colouring is strong, with mellow shadows.

**371. (391) CHRIST RIDING INTO JERUSALEM. By some Italian artist.**

(299.)

*Housekeeper's room* Panel, small circular. 10½ in.

The companion picture to No. 389.

The Saviour advances towards the left. The ass's head is turned forward and foreshortened.

NOBLE houses contain a great variety of objects. Our readers will therefore feel no surprise at our passing from the grim Neapolitan pseudo-devotional picture to its neighbour, an ably painted whole-length portrait of a black racehorse, 'Sir Peter Teazle,' who won the Derby for the Earl of Derby in 1787, and was ridden on that occasion by S. Arnul, a jockey of distinction. As this picture is dated 1803 it seems to be a copy of an older work. This portrait is signed by J. Boulton. The original may have been the work of Sawrey Gilpin, who painted a portrait of this horse that was, as Mr. Scharf has discovered, exhibited at the Academy in 1788. We notice the picture here on account of its merit; it is not very inferior to a Stubbs.



A man spreading a crimson garment, and Zacchæus, as a boy climbing the tree, preserve the traditional treatment of the subject. The garment of Our Lord is brown, with a crimson-lilac mantle over it. Yellow rays of glory encircle his head. There is much in the picture approaching the manner of William Blake.

**372. (392) KING CHARLES I. ON HORSEBACK.**

*Gallery*

*Copied by Old Stone from Van Dyck.*

(300.)

*Canvas, square upright. 4ft. 1in. × 3ft. 11in.*

A bold and effective copy from the well-known picture of the King advancing through an arch, in the Van Dyck Gallery at Windsor Castle, which has been finely engraved by Baron.

**373. (393) ANGEL APPEARING TO THE SHEPHERDS. *Giacomo Bassano.***

*Kingsley Collection*

(301.)

*Canvas, small upright. 1ft. 7in. × 1ft. 2½in.*

First appears in the 1729 Catalogue, No. 3, as "Glad tidings to the Shepherds, by "Jac. Bassan."

A shepherd in a hat is reclining, a woman kneeling, milking. A rabbit is introduced in the foreground. Very roughly painted, but powerful and original.

**374. (395) HORSE (SIR PETER TEAZLE), AND STUD-GROOM, MATTHEW STORY . . . . . *J. Boulton.***

*Matthew Story's Edition*

(303.)

*Canvas. 3ft. 3in. × 4ft. 1in.*

First appears in the 1814 Catalogue.

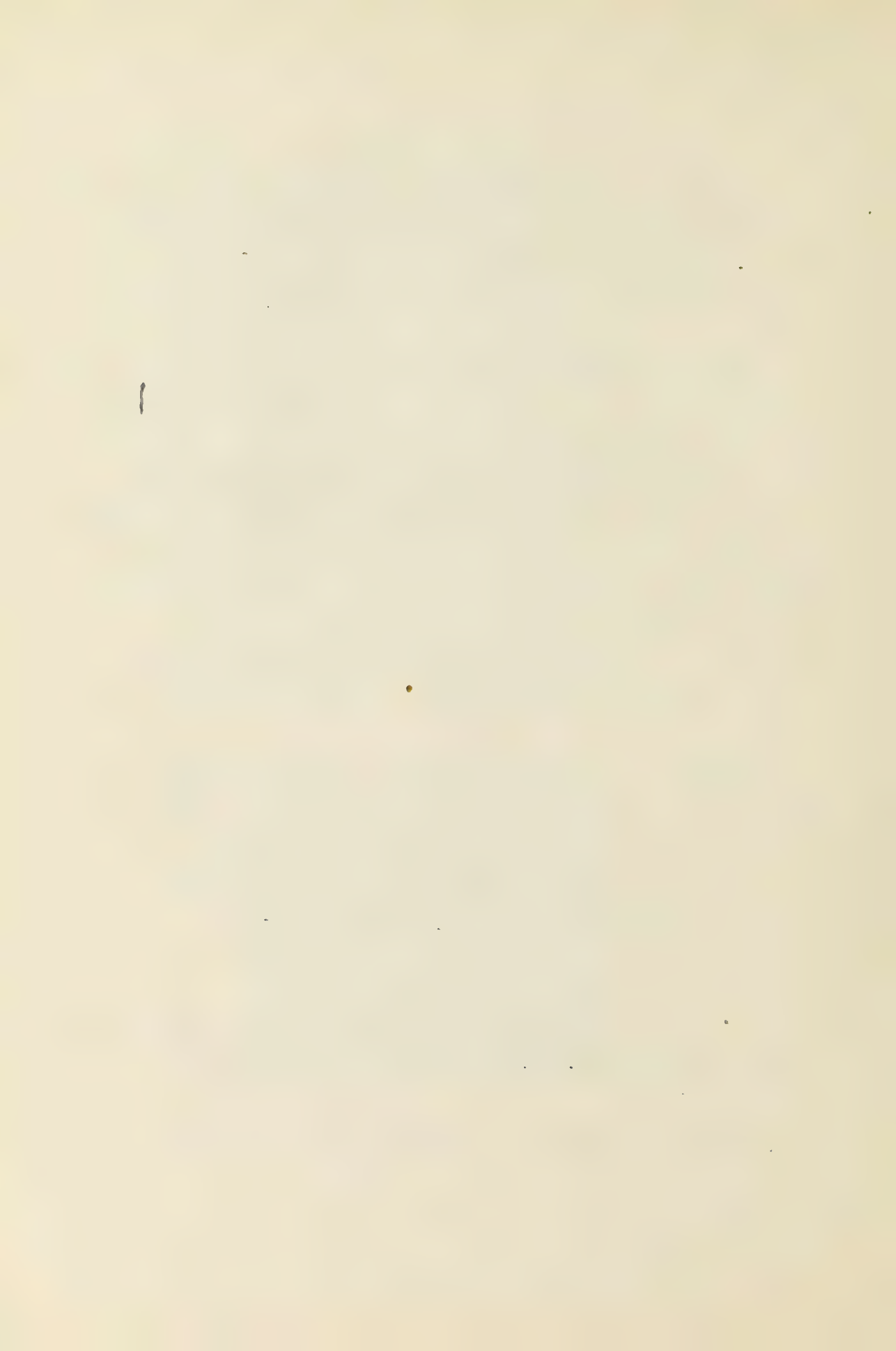
The horse is seen in profile to the left. The groom stands quite apart from him on the extreme left.

Signed on the trunk of a tree in the opposite corner—

*Jm<sup>o</sup> Boulton  
1803.*

In 1787 Lord Derby carried off "The Derby," won by his Sir Peter Teazle, whose rider was S. Arnul. The first race for the "Oaks" was won by Lord Derby in 1779, with a mare called Bridget, the rider being R. Goodison.

A portrait of the winner (Sir Peter Teazle) painted at the time by Sawrey Gilpin, was exhibited at the Royal Academy, in 1788; No. 200 of the Catalogue.



**375. (398) GREY HORSE, CALLED "BLOODSHOULDER." J. Wootton, 1724.**

(306.)

*Tudor Room**Canvas, oblong square. 3ft. 3½in. × 3ft. 1in.*

First appears in the 1736 Catalogue, No. 52, as "A horse called Bloodshoulder, by Mr. Wootton, purchased from him for £15 15s."

The horse stands in profile to the right; a dark bearded Arab in white skull-cap, retaining hold of the bridle, leans his elbows on a stone pedestal in front of the horse, whilst a greyhound is jumping up as if barking at the Arab. Two fluted columns on a lofty solid base are introduced to the left. A stream of water crosses the landscape in the distance. Sky background in centre.

An admirably painted and well-preserved picture. Signed and dated as if incised on the stone pedestal supporting the Arab—

**J. WOOTTON. FECIT. 1724.**

**376. (399) CANEZOU AND F. BUTLER . . . . . H. Hall.**

(307.)

*Lady Margaret B.R.**2ft. 3in. × 2ft. 11½in.*

First appears in the 1855 Catalogue. Purchased from the artist by the 14th Earl of Derby.

**377. (400) DEAD SNIPE . . . . . Killingbeck.**

(308.)

*Office room**Canvas, oval. 11½in. × 9½in.*

First appears in the 1855 Catalogue. Brought from the house in Grosvenor Square.

Painted in oil within an oval. The bird hanging by its feet.

**378. (401) DEAD QUAIL . . . . . Killingbeck.**

(309.)

*Office room**Canvas, oval. 11½in. × 9½in.*

First appears in the 1855 Catalogue. Brought from the house in Grosvenor Square.

**379. (402) EDWARD AND EMMA, Son and Daughter of the 14th Earl of**

Derby

*W. Derby.*

(310.)

*Lady Margaret B.R.**Canvas, upright square. 5ft. × 3ft. 11in.*

First appears in the 1841 Catalogue. Painted for the 13th Earl of Derby. Intended as a companion picture to No. 184.

The present Earl of Derby, and Lady Emma Talbot.



Figures, full length; the size of life. The youth, in a boy's dress with a large broad white open collar, sits on a rock at the foot of a tree. The figure is inclined towards the left, holding a brown book in his right hand. His face is turned in three-quarters, looking to the right. His black beaver hat and pocket-handkerchief lie on the ground at his feet. Lady Emma, in white girl's frock and pale blue sash, with bows at the shoulders and in the hair of the same colour, stands beside him, towards the left, holding a doll with both hands, looking at the spectator. Her sandalled shoes are blue. A very low-pitched horizon with distant view of the park, showing the ornamental water, is on the extreme right.

A cold, grey-toned picture; the faces modelled with great care.

The Right Honourable Edward Henry Smith Stanley, M.P., was born at Knowsley, 21st July, 1826.

The Lady Emma Stanley, born 1835, married 1860, to Colonel the Honourable Wellington Patrick Talbot.

*Room No. 10.*

### THE LATE EARL'S BED-ROOM.

380. (346) JAMES STARKEY, Esq., in his 87th year.

*New Colonnade room*

*A glazed print.*

(447.)

2ft. 4½in. x 2ft. 10½in.

*Room No. 3*

381. (403) LONGBOW AND STUD-GROOM, TIMY. FORSHAW . H. Hall.

*Mahogany Stairs*

5in. x 4½in.

( . )

Painted for the 14th Earl of Derby in 1866, as a companion picture to No. 395.

*Room No. 9*

### LITTLE ROSE ROOMS.

382. (285) CHRIST FAINTING UNDER THE CROSS . . . . Morales.

*Office room*

Canvas, large square upright. 5ft. 4in. x 3ft. 7in.

(119.)

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby, at Bullock's sale, for £11.





Full-length figure ; life-size. A very dark picture.

The action of this figure is derived from Raphael's celebrated "Lo Spasimo," now at Madrid. The background is a dark and very gloomy sky. The Saviour, inclining towards the spectator, rests his right hand on the ground, and holds the upper transverse limb of the cross with the left. He has, in advancing towards the right, sunk on one knee. The dress is very deep brown ; a cord, round his neck, hangs in front, and, passing round the waist, trails also in front. The shadows are dark and solidly massed.

**383. (307) LANDSCAPE . . . . .** *Countess of Wilton, when a girl.*

*Office room*

*Water-colours, protected by a glass of a square oblong shape.*

(349.)

1ft. 7in. × 2ft. 3in.

Temples on a hill, seen across water. A weak and unfinished production.

**384. (308) LANDSCAPE IN THE STYLE OF SALVATOR ROSA.**

*Office room*

*Possibly a copy by Chr. Lee.*

(350.)

*Canvas, of an upright shape, in a black and gold frame.*

4ft. 4in. × 3ft. 1½in.

Large bold dark foliage and tall rocks, with water in the centre. Brown tone. This composition is very similar to one of Winstanley's engravings "done at Knowsley." The figures, however, are very different. Here is only a seated soldier, and a youth with a staff standing before him. In Winstanley's engraving, the reverse way, are four soldiers, and a youth among the bushes on the opposite side.

**385. (326) DISTANT VIEW OF CONSTANTINOPLE.**

*15 Stanley row*

*Drawn in watercolours by Meyer.*

(427.)

1ft. 4in. × 1ft. 10½in.

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby.

Taken from a considerable eminence. Tall cypress trees rising to the left. Men shooting with arrows.

At Madresfield Court are several water-colour drawings (guazzo) by Meyer, illustrating the travels of Sir Robert Ainslie in the East.



**386. (327) VIEW OF BOXGROVE CHURCH, SUSSEX.**

15 Stanley row

*Drawn in watercolours by Lusini.*

(429.)

7½in. × 10½in.

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby.

**387. (328) ANCIENT ROUND TOWER IN THE ISLAND OF LIPARI.**

15 Stanley row

*A watercolour drawing. No artist's name given.*

(430.)

7½in. × 11in.

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby.

**388. (330) THE PORT OF BRINDISI.**

Stanley row

*A watercolour drawing. Artist unknown.*

(431.)

6¾in. × 10in.

The ancient Brundisium, the great naval station of the ancient Roman empire, now reduced by earthquake and pestilence to the only remains of its ancient grandeur, namely, the standing column and a companion base shown in the drawing, with a view of the sea beyond. The capital of the standing marble column is ornamented with the heads of sea divinities. The locality is best remembered in the termination of Horace's well-known satire,

"Brundisium longæ finis chartæque viæque est."

**389. (331) PLYMOUTH LIGHTHOUSE.**

15 Stanley row

*A watercolour drawing. Artist unknown.*

(432.)

9¼in. × 1ft.

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby.

**390. (332) SEAPORT AND SHIPPING. Watercolour drawing by Atkins.**

15 Stanley row

1ft. 3½in. × 1ft. 9in.

(428.)

A castle or fortress rising from the sea towards the right. Boats with sails to the left. Signed in the left-hand corner



391. (379) LANDSCAPE . . . . . *Reinagle.*

*18 Stourton Lane*

1ft. 1½in. × 1ft. 5in.

(237.)

First appears in the 1850 Catalogue.

A small, dark, and very well painted landscape, in the cold tone of Ruysdael. A mass of trees in the centre. A man and two cows passing behind the trunk of a tree in the foreground.

392. (380) LANDSCAPE . . . . . *Both.*

*Ly Derby room*

Panel, small square picture. 1ft. × 1ft. ¾in.

(288.)

Rocks and trees, declining from the upper left-hand corner, diagonally separate the picture into two portions. Mellow clear sky to the right; rocks and cascade to the left. Two men in front; one of them angling. Painted in the warm yellow tone characteristic of the artist,

*Ben. M. Hall*

## LADY EMMA TALBOT'S ROOM.

393. (404) CHRIST IN THE HOUSE OF SIMON THE PHARISEE.

*Derby House*

*S. Bourdon.*

(318.)

Canvas, square. 1ft. 11in. × 1ft. 9in.

First appears in the 1855 Catalogue. Removed from the house in Grosvenor Square. Companion picture to No. 407.

A composition of ten figures.

The Magdalen is on her knees, turned towards the left, wiping the feet of the Saviour with her long light hair. She wears an orange drapery over a white dress with a full sleeve.

Simon, a beardless, baldheaded man attired in red, sits at the angle of the table, which is covered with a large white cloth. A white napkin is under the left hand of our Lord on the table; no glory round his head. The background is composed of architecture and cheerful landscape with light sky.

Bright earthy colours.





394. (405) LANDSCAPE, TEMPLE AND LAKE . . . *Gaspar Poussin.*

(314.)

*18 Stanley Row**Canvas.* 1ft. 5½in. × 2ft. 1in.

From the costume and style of two male figures in the front right-hand corner this picture seems to be a clever fabrication by Wootton or Winstanley, such as they are frequently known to have produced.

A ruined temple and domed large building appear high on a rock in the centre against the sky. Water in the middle distance, and a group of buildings with smoke to the right of the water.

An extremely well and richly painted picture; with all the freedom of an original work.

395. (406) SKETCH FOR A CEILING . . . . . *Cheron.*

(358.)

*18 Stanley Row**Canvas.* 2ft. 5½in. × 2ft.

A circular picture, with dark-brown spandrils to fill up the corners, in a square black and gold frame.

The central picture is a seated female in white, with pink drapery across her knees, pointing above to the eye of Truth in rays of light. The three Fates, holding spindle, thread and shears, are disposed on clouds below her. Time, as a winged old man, on the right, mows down with his scythe some sleeping figures—apparently the foolish virgins. Above the figure of Time, two boy cupids are hovering; one holds the hour-glass, and the other bears aloft the serpent-ring as a symbol of eternity. Three female figures on the opposite side—the wise virgins—hold up lighted lamps. Cupids above them are scattering flowers.

396. (407) RAISING OF LAZARUS . . . . . *S. Bourdon.*

(320.)

*Dorset House**Canvas, square.* 2ft. × 1ft. 8½in.

First appears in the 1855 Catalogue. Removed from the house in Grosvenor Square. Companion picture to No. 404.

A composition of eleven figures.

The figure of the Saviour is not sufficiently prominent. He addresses the mother of Lazarus, and points to her son.

A turbaned figure stands in the centre. Lazarus, as a beardless youth, sits on the ground towards the right hand, and looks round to the Saviour, who is behind him.



The Magdalen in white and orange, as in the companion picture, is prostrate and kissing the feet of Our Lord. Her alabaster vase is on the ground. Rocks occupy the right-hand side. The sky behind the head of the Saviour is pale, but there is no indication of any actual nimbus or glory.

**397. (408) REMAINS OF A FORT. . . . . Nicholas Verkolje.**

18 ~~Stanley row~~

(384.)

Panel, square, in a black and gold frame. 1ft. 6in. × 2ft. 1in.

The main road through a village passing along the side of a ruined building, at evening time. Numerous figures are sitting and moving about as if making holiday.

A group of beggars, and a woman with a baby in red covering, are seated under a tree at the left side. A man in full armour mounted on horseback in the centre of the picture, thrown into shadow, is being addressed by a group of beggars, hat in hand.

Signed in fine black letters, in front left-hand corner of the panel—

*N. Verkolje ft*

This monogram is of *Nicholas Verkolje*, a well-known painter and engraver.

**398. (409) LADY ANNE CAVENDISH, WIFE OF ROBERT LORD RICH.**

18 ~~Stanley row~~

*After Van Dyck.*

(324.)

Canvas, square. 2ft. 5½in. × 2ft.

First appears in the 1841 Catalogue. Purchased at Oxford by G. H.

Lady Anne Cavendish, daughter to William, 2nd Earl of Devonshire, married Lord Robert Rich, afterwards 3rd Earl of Warwick. (See Collins's Peerage, ed. 1751, vol. ii., page 188.) She does not appear to have lived to the period of her husband's succession to the earldom.

There is a fine portrait of Lady Anne Rich at Petworth House. I have not yet succeeded in identifying this portrait, but the peculiarity of a mole over the corner of the mouth on her left side will lead before long to a satisfactory conclusion.

Another subject is presented by Jan Van Huysum's 'Flowers' (No. 400), signed and dated 1720, and comprising a group of large blossoms, an acanthus leaf with a snail on it hanging down in front, and a large red garden poppy. It is very finely modelled, and there is none of that excess of coolness which mars much of the painter's work. It is very soft and rich in warm clear colouring.

A copy after Van Dyck by Russell at Hampton Court, of the same lady, shows the mole conspicuously, but the picture is unnamed. It is No. 176 of the Catalogue.

Portrait, life-size, to the waist. The figure turned lightly towards the right, the face seen in three-quarters to the left, and looking in the same direction. Rich dark brown hair in separate curls across the forehead. Two large pearls in each earring. Fair complexion and red cheeks. The mole above noticed is very conspicuous. Blue dress, with chains of pearls and jewels. A broad band of dark brown fur over her right shoulder.

The picture more probably represents Diana Lady Newport, fourth daughter of Francis Earl of Bedford. The mole upon her face corresponds in position with the known portraits of that lady. See Catalogue of pictures at Woburn Abbey, Nos. 110 and 112 of the Catalogue prepared in 1870. Other representations of the same person are known to exist. See "Lives of the Friends of the Chancellor Clarendon," by Lady Theresa Lewis, vol. iii. page 334.

399. (410) THE AGONY IN THE GARDEN . . . . . *Filippo Lauri.*

*None before 1850.* (312.)  
Canvas, square oblong. 1ft. × 1ft. 4in.

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby at Strawberry Hill, 9th May, 1842, for £10 10s. See Sale Catalogue, 13th day, No. 25. It came originally from the collection of M. Julienne, at Paris.

The Saviour kneels towards the left, before the cross held by angels. The principal angel points towards a ray of light which illumines the group. In the distance, towards the left, Peter and Judas are entering by the gate, lighted by a single torch. This effect of distant light is well rendered. The head of Our Lord is extremely well painted. On a paper attached to the back of the strainer of the canvas, it is said to be painted "*by Lauri after Correggio.*"

400. (411) FLOWERS . . . . . *John van Huysum, in 1720.*

*Not in Hall.* (331.)  
Canvas, upright square. 2ft. 6½in. × 1ft. 11½in.

Purchased by the 13th Earl of Derby at Shugborough.

A group of large flowers, an acanthus leaf with a snail on it, hanging down in front; a large red garden-poppy also hanging down to the right.





Signed in black on the front edge of the grey marble slab—

*V. Huysum f: anno 1720*

A fine picture, with the lights skilfully massed; entirely free from gaudiness. No actual blue in the picture; but the green leaves are pale with a bluish tinge, and this produces an agreeable effect.

**401. (412) THE MAGDALEN READING.**

*18. ~~Handwritten~~ Copied by Rosalba in crayons from Correggio.*  
(317.)

1ft. × 1ft. 5in.

First appears in the 1846 Catalogue. Purchased by the 13th Earl of Derby, at Strawberry Hill, 9th May, 1842, for £11. See Sale Catalogue, 13th day, No. 43.

Drawn in crayons with much spirit and sobriety of colouring on paper protected by glass. The reflected lights are studied with the utmost care and delicacy.

The Magdalen lies at full length on the rocky ground, with her feet towards the right, raising herself on her right arm and supporting her head with that hand. She rests the large open volume on her left arm, and the small alabaster vase is beside her. The background is a dark romantic forest. Her body from the shoulders to the ankles is enveloped in a deep blue mantle, which also covers the upper part of her luxuriant light-coloured hair.

The original picture is one of the most universally admired gems in the Gallery at Dresden. (No. 153 of Hübner's 1862 Catalogue.)

The picture was abstracted from the Gallery, 22 October, 1788.

According to a chronological table of Correggio's works published in Le Monnier's edition of Vasari, Firenze, 1851, vol. vii., p. 110, this painting belongs to the date 1528, only eight years after the death of Raphael. An admirable Flemish copy of this painting is in the Gallery of Lord Dudley, and was the subject of a celebrated lawsuit about 30 years ago. See Waagen's "Treasures of Art," vol. ii., p. 234.

It is engraved in Landon's "Vies et Œuvres des Peintres," pl. 17 de Corrège, Paris, 4to, 1811.



402. (413) PORTRAIT OF A YOUNG LADY. Said to be one of the  
 "Patten or Doughty Family" . . . . . *Honthorst.*

18 *Stanley room*

(327.)

*Panel, square. 2ft. 4½in. × 1ft. 10½in.*

First appears in the 1841 Catalogue. Removed from the house at Preston.

Life-size, to the waist, within a dark-bordered oval. The figure is turned towards the left. Face seen in three-quarters in the same direction. Eyes looking at the spectator. Her right hand is raised to her blue girdle. She wears a rich primrose-yellow satin dress, with pearl necklace, and a string of pearls passing over her shoulders. A red rose is fastened on the side of her dark brown hair.

The light is admitted from the right-hand side. Background a very dark brown. A very characteristic example of Honthorst's style of painting.

403. (414) RUINS . . . . . *Poelemburg.*

18 *Stanley room*

(332.)

*Panel, solid oak, bevelled at the back. 10½in. × 1ft. 2½in.*

First appears in the 1729 Catalogue as "Ruins of a Pallace in Rome, by Polemburg."

An Italian landscape, with a large mass of brown ruins on the right. A road leads through the principal arch. Distant mountains and buildings are seen to the extreme left. Minute figures with cattle, oxen and goats. Two dark buffaloes in foreground. Painted with dark, solid brown shadows, rather in the style of Old Teniers than of Poelemburg.

404. (415) A HAVEN . . . . . *Bartolomeo or Torrigiano.*

18 *Stanley room*

(328.)

*Canvas, square oblong. 1ft. 3in. × 2ft. 3½in.*

First appears in the 1729 Catalogue as "A Sea Haven, by Bartolomeo."

Large rocks to the left. In the middleground boat-building is being carried on, on a tongue of land projecting towards the right. Beyond this a round tower on a cliff. Sea and mountains to the extreme right. Boldly painted, with heavy shadows and brown tone. A group of figures, and among them a man in black of the costume of Charles I. spiritedly dashed in.

Probably painted by *Torrentius*.



405. (416) POULTRY, DUCKS, &c. . . . . *Luke Craddock.*  
*18 Stanley row* (70.)  
 1ft. 2in. × 1ft. 7in.

First appears in the 1736 Catalogue, as "Flowers, Ducks, Cock, Hen, &c., by "Du Craddock."

White fowl and a cock on a bank at the foot of the trunk of a large tree growing from the right-hand corner. Ducklings on the water at the opposite extremity of the picture. A sailing vessel at open sea beyond, lighted by a sunset sky.

Cleverly painted.

Cradock, a native of Somersetshire, was, according to Walpole,\* superior to Peter Casteels his contemporary, and friend of Peter Tillemans.

From *Luke*, his first name was changed into *Du*; and *Cradock* in the later Knowsley Catalogues became *Condret*.

406. (417) A MAN'S HEAD . . . . . *Artist unknown.*  
*18 Stanley row* (78.)  
 8½in. × 7in.

Purchased by G. H., at Brussels, in 1841.

Turned upwards to the left. Dark moustaches and beard. The upper part of the face in shadow.

Very poor.

407. (418) LANDSCAPE . . . . . *Domenichino.*  
*18 Stanley row* (330.)  
*Canvas, long square.* 2ft. 4in. × 3ft. 2½in.

First appears in the 1850 Catalogue.

A richly-coloured pastoral scene, composed in the taste of Gaspar Poussin, and intensely coloured like Huysman.

Large bold trees to the left of centre. In the middle of the picture, reclining on green grass, a shepherd and shepherdess are embracing. A town and fortress are in the distance to the right of centre; a stream broken into a waterfall at one part issues from the town, and after winding towards the right hand between sloping banks, disappears in the front line of the picture. It is crossed by a one-arched bridge, over which a man drives a white horse. Three sheep and a goat stand on the edge of the water in front. Effectively coloured, with broadly massed shadows, but deficient in the handling and spirit that prove originality.

\* See "Anecdotes," edited by Dallaway and Wornum, p. 652.





408. (419) LANDSCAPE . . . . . *Philip G. Rugendas.*

(382.)

*18th century row**Canvas, square. 1ft. 6½in. × 1ft. 11in.*

A dark rich landscape, boldly painted, in a somewhat classical style. Trees and rocks strangely combine to produce the effect of an arch in the centre. The trees in contrast with dark grey clouds and blue sky, betray the influence of Poussin.

A man in red drapery, with bare limbs, holding a spear and pointing to the left, stands in front. Water and bathers at the foot of rock. Through the central arch is seen a figure pursuing a winding path.

Signed in front in very bold dark letters on yellow-brown ground under a naked female figure—

*L, R*

There are some good specimens of this painter's skill in the guard-room or entrance-chamber of Hampton Court Palace.

## LADY EMMA TALBOT'S BEDROOM.

## 409. (420) FLOWER-PIECE.

*Solo Hall,**Jean Baptist Monnoyer, commonly called Baptist.*

(336.)

*Canvas, large square, in a black and gold frame. 4ft. × 2ft. 2½in.*

Flowers, chiefly consisting of tulips, polyanthus, and some of a large red kind, in a stone vase decorated with bas-relief sculptures of boy-satyrs. Three pale pink roses have fallen on to the slab below. (See also No. 450.)

The bold signature, now obliterated, can only be read thus far—

*C S H*



410. (421) THOMAS, 1ST EARL OF DERBY . . . . Copy by Crank.

(333.)

*Stanley row*  
*9 F Hals Linnely*  
 Canvas, in an old carved and gilt frame of the Sunderland pattern.\*

2ft. 5in. × 2ft.

Painted on a larger scale than the original picture (No. 137 in the Dining-Room). The entire hand and some of the staff below it are shown. A ring is introduced on his little finger, and two buttons are inserted below the pendent George. A very indifferent performance, brown and old-looking in tone.

EAST ROOM.

411. (422) POULTRY . . . . . Nicolas Dupré.

(407.)

*17 Stanley row*  
 Canvas, small oblong square. 1ft. 11½in. × 2ft. 4½in.

First appears in the 1736 Catalogue, as "Two pictures, Landscips and Birds, by Du Pree." Companion to No. 446.

A turkey and two white peacocks, one strutting towards the right, and the other mounted on a wall under a tree. A dark picture.

412. (423) MADONNA AND CHILD . . . . . Cignani.

(316.)

*17 Stanley row*  
 Panel, small square. 9in. × 7½in.

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby at Strawberry Hill, 9th May, 1842, for £7 17s. 6d. See the Sale Catalogue, 13th day, No. 17. It was formerly in Lord Cholmondeley's Collection.

The Virgin, in a red dress with blue drapery, is seen to the knees contemplating the divine Infant, lying partly naked on her right arm. She rests the left elbow on a table. A yellow curtain is suspended in the background on the left-hand side.

413. (424) THE BAPTISM OF OUR SAVIOUR.

*4 F 17 Stanley row*  
 Attributed to Ludovico Carracci.

(16.)

Canvas, oblong. 8½in. × 1ft.

First appears in the 1841 Catalogue. Purchased by G. H. at Florence.

A composition of four figures. Two full-grown angels, kneeling,



in blue and yellow long robes. One of them applies a white cloth to the figure of the Saviour. St. John, half kneeling on a rock to the left, holds water in a shell over his head.

414. (425) THE VIRGIN MARY . . . . . *Painter unknown.*

*17 Stanley room*

(311.)

1ft. 7½in. × 1ft. 3in.

Perhaps by *Innocenzio da Imola* after Raphael.

A head of the Madonna, looking down to the left. The hands are raised in the opposite direction.

415. (426) SMALL LANDSCAPE . . . . . *Gonzales Ruitz.*

*17 Stanley room*

(18.)

Copper. 3½in. × 5in.

First appears in the 1841 Catalogue. A companion picture to No. 423. Purchased by G. H. from the Belvedere Villa at Naples.

416. (427) BATTLE-PIECE AND TRUMPETER . . . . . *Salvator Rosa.*

*17 Stanley room*

(17.)

Small circular picture. 5in.

First appears in the 1841 Catalogue. Purchased by G. H.

417. (428) LANDSCAPE . . . . . *Gonzales Ruitz.*

*17 Stanley room*

(19.)

Copper. 2½in. × 5in.

First appears in the 1841 Catalogue. Purchased by G. H. from the Villa Belvedere at Naples. The companion picture to No. 426.

418. (429) A BOY'S HEAD . . . . . *Cristoforo Allori.*

*17 Stanley room*

(30.)

8½in. × 6½in.

First appears in the 1841 Catalogue. Purchased at Naples by G. H.

419. (430) THE BOAT OF LIFE . . . . . *Filippo Lauri.*

*17 Stanley room*

(13.)

Canvas, small square oblong. 7in. × 9½in.

First appears in the 1841 Catalogue. Removed from the house at Preston.

Time at the prow, with wings, guides the boat with a long oar ;





the hour-glass is at his feet. There are three rowers. A youth at the helm is asleep, and Cupid hovers over him. Moderately well painted.

420. (431) THE DESCENT FROM THE CROSS . . . . . *Burney.*  
*17 Stanley row* (315.)  
 Canvas. 2ft. 1in. × 3ft.

First appears in the 1855 Catalogue. Purchased by the 13th Earl of Derby at Mr. Roscoe's sale for £4.

The body is being lowered with a sheet, as seen in the famous picture by Rubens in Antwerp Cathedral.

The Virgin is fainting on the ground on the right-hand side. A weakly designed and poorly executed picture.

421. (432) RUINS . . . . . *Probably by Havelaer.*  
*17 Stanley row* (39.)  
 Panel, small oak. 11½in. × 9½in.

First appears in the 1841 Catalogue. Purchased at Brussels by G. H.

Architectural buildings, with a large Vase on a square pedestal. A jet of water runs from the side of the pedestal into a large basin.

The vase and chief part of the pedestal are in shadow. Distant view of the sea to the extreme right.

Pale colours and dark brown shadows.

Signed in black characters in the lower left-hand corner—

*Ac Havelaer*

Attributed, taking the sound carelessly, in the Catalogues to "Avila."

422. (433) NARCISSUS . . . . . *Francesco Mola.*  
*17 Stanley row* (322.)  
 Canvas, small square upright. 2ft. 4½in. × 1ft. 7in.

First appears in the 1814 Catalogue.

Narcissus lies at full length along the foreground of the picture, with his feet towards the left. He wears a yellow drapery. Five Cupids, by far the best painted portion of the picture, are hovering in the air above. A strongly coloured, but moderately good picture. For the fable of Narcissus see Ovid's "Metamorphoses," book 3, ch. vii., v. 402.



423. (434) LADY CHARLOTTE BURGOYNE, 6th Daughter to the 11th Earl of Derby . . . . . *Heatley.*  
*177 Stanley room* (323.)

*Canvas, square upright. 1ft 7in. × 1ft. 1½in.*

First appears in the 1850 Catalogue. A bequest from Mr. Leigh.

Small full-length.

A small full-length figure, attired in a straw hat and yellow dress with muslin sleeves, standing by a square, stone-built fountain, on the corner of which she rests her left hand. Rocks and trees form the background to the left.

A pleasing, youthful face, carefully and delicately finished. The general tone of the picture is low but remarkably agreeable. Inscribed along the front in yellow letters—

L. Charlott Burgoyne VI<sup>th</sup>. Daughter to Ed. E. of Derby.  
 Heatly. Pinx<sup>t</sup>.

As the inscription has been added by a strange hand, subsequent to the completion of the picture, and as the name of the artist here given is not one that is at all known, I am led to surmise that the painting is really by *Francis Wheatley, R.A.* He was a student of the Royal Academy in 1769, elected R.A. in 1791, and died in 1801.

Lady Charlotte Stanley married General Burgoyne, of The Oaks, Bansted Downs, Surrey, and died at Kensington Palace, June, 1776.

424. (435) "ECCE HOMO" . . . . . *Painter unknown.*  
*177 Stanley room* (53.)

*Copper. 9in. × 6½in.*

First appears in the 1841 Catalogue. Purchased by G. H. at Brussels.

A half-length figure of the Saviour, in pink and white drapery, holding a reed. Very poorly painted.

425. (436) LANDSCAPE AND WATERFALL. *Attributed to A. Everdingen.*  
*177 Stanley room* (12.)

*1ft 4in. × 1ft.*

First appears in the 1841 Catalogue. Purchased by G. H. at Brussels.



## 426. (137) THE INFANT HERCULES STRANGLING THE SERPENTS.

17 Stanley row

Annibale Carracci.

(47.)

*Panel, small solid, not oak, with an arched top. 7½ in. × 5½ in.*

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby at Strawberry Hill, 9th May, 1842, for £11 0s. 6d. See Sale Catalogue, 13th day, No. 28. From Sir Robert Walpole's collection.

A small full-length naked figure bending forward and inclining towards the left; resting his right knee on some white drapery of the cradle. He looks towards the right at the serpent's head, which gasps under the pressure of his left hand.

Heavy and slovenly in execution, and certainly not worthy of the great master whose name it bears.

The genuine picture is in the Louvre. It was formerly in the Orleans Gallery. Engraved by Moreau for the "Musée Français," under the name of Agostino Carracci. Engraved also in Landon's "Annales du Musée," vol. vi., pl. 14.

## 427. (138) A PIETÀ. THE VIRGIN AND DEAD CHRIST.

In a brown wooden frame.

17 Stanley row

4½ in. × 5½ in.

## 428. (139) A SMALL WATERCOLOUR DRAWING.

17 Stanley row

5 in. × 1½ in.

## 429. (140) DUCKS, PIGEONS, &amp;C. . . . . Casteels.

17 Stanley row

(406.)

*Canvas, square upright. 4ft. 2in. × 3ft. 4½ in.*

First appears in the 1736 Catalogue, as "Ducks by Casteels."

To the right; ducks swimming; a distant farmhouse in the centre of the picture. Small birds are perched on a tree in the upper left-hand corner. Numbered 79 in red figures in corner below.

## 430. (411) A LADY READING . . . . . Le Duc.

17 Stanley row

(129.)

*Panel, thin oak, bevelled at the back. 1ft. 2in. × 10in.*

First appears in the 1846 Catalogue. Purchased by the 13th Earl of Derby, at Strawberry Hill, 6th May, 1842, for £3 5s. See Sale Catalogue, 11th day, No. 9.





On a paper covering the back of the wood is written—

“By Le Duc  
H W. 1768.”

A small whole-length figure.

The lady, with a large open book across her knees, is seated in a wooden chair, against the wall of an apartment upon which a picture is hanging. The light is concentrated on the wall and the principal part of her figure with wonderful artistic effect. She wears a plain broad-spreading collar, and looks up from her book towards the right. A mass of white linen, her work probably, lies at her feet. A rich dark greenish brown curtain hangs on the left side of the picture. There are traces of brown letters like CK (qy. Poelemburg), on the ground. She wears a yellow-brown bodice and sleeves, and a black petticoat. Her feet are crossed; her stockings red, and one of her black shoes partly off the left foot.

A finely painted and very characteristic picture; especially remarkable for the artistic treatment of the lights and shadows.

431. (442) NOLI ME TANGERE . . . . . Cesare d'Arpino.  
(20.)

17. Stanley 4800 8½ in. × 6½ in.

First appears in the 1841 Catalogue. Purchased at Naples by G. H.

432. (443) THE HEAD OF OUR SAVIOUR . . . . . T. Hargreaves.  
(440.)

17. Stanley 4800 Ivory, square. 5 in. × 4½ in.

Inscribed on the back of the card: “*From the original  
“formerly in the possession of Mr. Roscoe; at present in that  
“of Mr. Coke of Holkham. Painted by T. Hargreaves. Liver-  
“pool, 1817.”*

Seen in full face, dark brown long hair, dark crimson dress. The background is gilded. A weak performance.

Hargreaves was a pupil of Sir Thomas Lawrence, and son of Henry Hargreaves of Liverpool. See Williams's *Life of Lawrence*, vol. i. page 329, note. The agreement of apprenticeship was dated, 10th May 1793.



433. (144) PARROT, AND OTHER BIRDS . . . . Baltasar di Caro. (321.)

*W. Stanley*

*Canvas, oblong. 1ft. 1½in. × 1ft. 5in.*

First appears in the 1850 Catalogue. Purchased at Naples by G. H.

A red parrot in the centre is perched upon a piece of music laid across a stone. Smaller birds hovering round him.

Between the lines of music are the words "*Bel Papagallo.*" A hollow vase of stone lies on the ground to the left.

Sea and mountains in extreme distance to the right.

434. (145) WHALE FISHING . . . . . A. Storck. (213.)

*W. Stanley*

*Canvas, square oblong. 1ft. 9in. × 2ft. 6in.*

First appears in the 1850 Catalogue. From Shugborough.

Ships among icebergs. A large, three-masted vessel, well-rigged, and carrying the Dutch whaler's flag, occupies the centre of the picture. In the front, below, men are attacking a huge whale which is spouting up water. The immediate foreground is composed of an icy shore, on which two brown bears are prominent in the left-hand corner. At the end of the vessel is a remarkable painting, in a square frame, of a standing female holding a bird.

Inscribed below in white letters on red—

A° DE HOO.

The numerous figures of men in boats attacking whales amidst the floating masses of ice are painted with extraordinary facility and truthfulness. A glow of red sunlight illumines the sky towards the horizon on the extreme left. The general tone of the picture is cold grey.

Signed, but not dated, in brown letters on the blue grey ice in centre of foreground—

A:Storck  
Fec<sup>t</sup>

A° DE HOO

One of the best specimens of the artist's peculiar style.



435. (446) POULTRY . . . . . *Nicolas Dupré.*

(499.)

*17. Study of 1775* Canvas, small square oblong. 1ft. 11½in. × 2ft 4½in.

First appears in the 1736 Catalogue. The companion picture to No. 422.

A garden scene. In the centre is a dark brown representation of the Medici vase. (See No. 382.) Two cocks are fighting. A parrot and white rabbit are also introduced. Other vases and an obelisk appear in the distance to the right.

## BLUE BED ROOM.

## 436. (447) DIANA AND SLEEPING NYMPHS.

*John van Bockhorst, called Langen Jan.*

(219.)

*Passage Yellow Room* Canvas, large oblong square. 4ft. 11½in. × 8ft. 1½in.

First appears in the 1729 Catalogue, as "Diana and her Nymphs sleeping, by Long "John."

Figures life-size. Three naked females surprised by two Satyrs, who are just appearing at the extreme left side of the picture, behind the head of Diana. The younger of the two Satyrs looks with a significant expression towards the spectator. The feet of Diana are turned towards the right. The silver crescent on her forehead is attached to her light yellow hair by two strings of beads, and has a large pearl pendent from it. In the background a hunting horn is suspended from a tree, and the head of a mastiff is seen from behind the stump of an old tree partly covered with some blue drapery, which passes round the left arm of the recumbent nymph, whose back is turned directly towards the spectator. An open landscape, with a dark grey sky, forms the right-hand extremity of the picture. A bow, with dead game, exceedingly well painted, fill the left-hand corner.

The picture is very spirited, powerfully drawn, and displays all the technical resources of colouring, so characteristic of this distinguished pupil of Jordaens.

437. (287) DEAD SWAN AND GAME . . . . . *Weenix.*

(363.)

*Yellow room* Canvas, large square. 4ft. 8in. × 5ft.

First appears in the 1729 Catalogue as "Still Life. Goose, Hare, Dog, &c." In the second Catalogue as "Dead Swan, Hare, &c., from Mr. Yates's, Feb. 9, 1722." Price £23 2s.





A white swan, hare, and partridge, with their heads downwards. Pheasant on ground, and two small birds in centre foreground. A dog in the right-hand corner, with a dead duck between his fore-feet, is barking at a bird on the wing.

438. (306) PORTRAIT OF A CHILD WITH A DOG. . . . . Unknown.

4ft. x 3ft. 2in.

A piece of water in front. Very badly painted.

### GREEN SITTING-ROOM.

439. (450) FLOWER-PIECE.

*Sitting Hall* — Jean Baptist Monnoyer, commonly called Baptist. (341.)

Canvas, large square, in a black and gold frame. 4ft. 4½in. x 3ft. 7½in.

First appears in the 1801 Catalogue. Companion picture to No. 452.

Large showy flowers, poppies, convolvuluses, and roses in a plain brown stone vase. A sprig of ivy and a flower lying on the ground. No. 71 is marked in red on the left-hand corner.

A dark picture. Grey, cloudy sky, and rocks in the background.

440. (374) LANDSCAPE . . . . . Abraham Begyn.

(282.)

*West Library* Canvas, large square. 3ft. 7½in. x 4ft. 6in.

First appears in the 1736 Catalogue, as "Landskip with thistles, by Bega."

A large cluster of trees in the centre, an expanse of water with islets in the middle distance to the left, a castle or country residence with square Italian towers occupies the middle-ground on an eminence. Towards this point, advancing along the shore, is a coach drawn by six horses and attended by two horsemen. Beyond the central trees a peasant woman in a red dress, with a child by her side, drives two laden asses, goats, &c., along a rising road to the right. Beyond these, in the distance, a green hill



dotted with farm-houses. Tall thistles are conspicuous in the foreground, and among them—quite in front, in the centre of the picture—may be observed a fox holding a fowl. A tall fir tree, broken at the top, grows out of the rocks on the extreme right.

Deep green in general tone, but very sparkling in effect. The brilliant red dress affords a somewhat violent contrast to the rest of the picture, although it may perhaps be welcome as a complementary colour in the eye of an artist.

There is a known connection between these two names, although not correctly applicable in the present instance. Cornelius Bega, who painted in the style of Ostade, was originally called Begyn, and assumed that of Bega, in consequence of some disagreement with his father, Peter Begyn.\* Bega was thirty years older than Begyn, the painter of this landscape. The works of the latter are somewhat numerous in this country, but, as Stanley—the editor of Bryan's "Dictionary of Painters"—adds, "unfortunately for the artist's reputation, his best works are here ascribed to Berghem, whose master he was, and are frequently altered to give a nearer approximation to his handling."

441. (305) INTERIOR OF A GUARDROOM . . . . Henry Steenwyck.

(364.)

*West Library* Canvas, large square. 2ft. 7in. × 3ft. 4in.

Purchased by the 13th Earl of Derby.

A very effective picture.

Interior of a large room. Figures are sleeping on the ground and on a bench in the front of a wood fire within a large square chimney opening, to the left. A row of stocks, seen in perspective, faces the fire. The gloom and depth of this spacious apartment, beyond the very limited range of the brilliant fire-light, are impressively conveyed.

442. (301) PRIESTS OF BEL FEASTING IN A CHURCH. Henry Steenwyck.

(362.)

*West Library* Panel, a large square. 2ft. 6in. × 2ft. 5in.

Bought by the 13th Earl of Derby from Mr. Roscoe's collection for £21 10s. 6d.

The interior of a Gothic church with a high groined roof lighted by a cross-shaped chandelier. Two other candles are placed against the columns.

Thirteen figures seated round a square table-cloth laid on the ground with one light in the centre. Priests and women sit

\* See Houbraken's "Groote Schonburgh," Hague, 1753, vol. i. p. 349

Two capital pictures in the manner of Masseus, the Serpent Painter, representing 'Insects,' Nos. 443 and 444, are the works of Maria Sybilla Merian, and hang in the Green Sitting Room at Knowsley.

alternately. There are lights upon a distant altar. At the left-hand corner, under a pointed arch brilliantly lighted, two women are occupied in cooking. One of them draws a trussed fowl on to a plate. Other groups of persons feeding may be seen among distant pillars.

The picture is very dark ; but the German pointed architecture is very interesting and carefully elaborated.

**443. (298) PICTURE OF INSECTS . . . . . Maria Sybilla Merian.**

(419.)

*New Stair*

1ft. 1½in. × 1ft. 4½in.

Companion to No. 291.

Butterflies settled on the leaves of a bluish-green thistle. Lizards and snails are crawling below. Distant landscape of deep-tinted trees and blue mountains appear to the extreme right hand. This part of the picture resembles Housman in colouring.

**444. (291) PICTURE OF INSECTS . . . . . Maria Sybilla Merian.**

(418.)

*New Stair*

Panel, small square, not oak. 1ft. 1½in. × 1ft. 4½in.

Mentioned in the 1736 Catalogue under "Two small fine pictures of insects."

Three butterflies hovering round a central group of mallow leaves, daisy, and bluebell. Lizards and flies are at the roots. A brown toadstool is at the right-hand side, and in the background a thistle with a garden spider on it. A small piece of a dark rich landscape is visible in the upper left-hand corner.

**445. (292) LOADED CAMEL AND CATTLE . . . . . Rosa da Tivoli.**

(347.)

*Derby House*

Canvas, tall upright. 5ft. 5½in. × 4ft. 7in.

High rocks and trees by a seashore, dark sky background. A loaded camel, descending from a high piece of rock, advances towards the front. A gleam of sunlight plays upon the rider and upper portion of packages on the camel's back with brilliant effect. Sheep and cows lie in the foreground. A bold and well-painted picture.





## 446. (451) CLASSICAL LANDSCAPE, WITH POLYPHEMUS.

*West Library**After Nicolas Poussin.*

(342.)

*Canvas, square. 3ft. 5in. x 4ft. 6½in.*

This beautiful pastoral scene is divided into three principal masses, towering against a cloudy sky; the middle and left-hand mass being rugged mountain peaks; that on the right, a majestic tree, with solid branches and broad spreading foliage. On the top of the rocky peak, in the centre of the picture, the huge figure of Polyphemus is seen reclining and playing upon a double pipe (the *tibiae pares*). Two naked fauns hiding among the bushes in the extreme right, seem about to surprise a group of three nymphs reclining on the grassy borders of a stream, having laid down their urns to listen to the music proceeding from the distant mountain-top. Further to the left, and away from the group just named, is a single figure, crowned with laurel, and reclining on a rock, also turning the head in the direction of the music. In the plain between the foreground figures and the towering rocks, are various Sicilians engaged in agricultural pursuits, some digging, and others ploughing with oxen, indicative of the nature of the country.

The landscape portion of this picture is better executed than the figures.

A fine example of this picture, and probably the original, was at Thirlestaine House, in the collection of the late Lord Northwick. It has been finely engraved by Augustin Garnier, and in outline by Madame Soyer, pl. 191 of Landon's "Vies et Œuvres des Peintres," Paris, 4to, 1811.

## 447. (452) FLOWER-PIECE.

*Sots Hall**Jean Baptist Monnoyer, commonly called Baptist.*

(343.)

*Canvas, large square, in a black and gold frame. 4ft. 4½in. x 3ft. 7½in.*

The companion picture to No. 450.

Dahlias, hyacinths, and roses, with convolvuluses and lilies in a stone vase. A convolvulus and polyanthus lie on the ground at the foot of the vase. Dark grey sky, and rocky landscape in the background. No. 7 in red is observable in the lower left-hand corner.



448. (264) JUDITH WITH THE HEAD OF HOLOFERNES . . . . . *Pellegrini.*  
(402.)

*Canvas, square, in a black and gold frame. 4ft. × 3ft. 2in.*

First appears in the 1736 Catalogue, together with the preceding.

The figures, life size, are seen to the knees.

Judith wears a white dress and turban, and a blue mantle. She rests her left hand on the sword, and touches the head of Holofernes, which her attendant is receiving in a bag in the left-hand lower corner. Her face is seen nearly in full, with pale shadows. Very little hair appears under the turban. The expression of her countenance is very weak.

449. (262) CONTINENCE OF SCIPIO . . . . . *Pellegrini.*  
(373.)

*Canvas, square oblong shape. 4ft. 1½in. × 3ft. 4in.*

First appears in the 1736 Catalogue, No. 22, as "Scipio his Continency," painted by "Pellegreeni." Bought from Winstanley at the price of £25.

A composition of numerous figures. Scipio is seated on a throne towards the right; a lady with folded hands, attired in white, with pale blue drapery, kneels before him. Her action has a certain impress of French grace about it.

Slaves bearing gold plate are kneeling in the right-hand corner.

A warrior wearing a helmet and yellow drapery stands on the left-hand side, resting his left hand on a round shield. A freely painted and sketchy picture; the colours are rich and mellow, and solid without glazing.

After the capture of New Carthage, a maritime city of Spain (B.C. 210) a female captive was brought by the soldiers into the presence of Scipio Africanus, who, notwithstanding her extreme beauty, forbore to take her to himself. He even restored her to her parents, and transferred the large sums which they had provided as a ransom to Allucius, a young prince to whom she was betrothed, by way of dowry. See Livy, book 26, chap. 50, and Plutarch.

450. (454) A FLEMISH DENTIST . . . . . *After Gerard Douw.*  
(345.)

*Panel, protected by glass. 1ft. 1in. × 10½in.*

First appears in the 1841 Catalogue. Purchased by the 13th Earl of Derby.

Two figures at a window. A dentist, an old man in a fur cap, standing near an archheaded window, resting his left hand on the



head of a boy whose tooth he has just drawn, and is exhibiting as a proof of his dexterity. A stuffed alligator is suspended in the inner recess of the chamber. A deep scarlet curtain runs with rings upon a rod at the top of the window. The brass shaving-basin is placed on an open paper inscribed Dom. 1672. Beside it hangs by a blue ribbon a medallion of the Dutch lion rampant on a red ground.

Very highly finished, and smoothly painted with intensely strong colours.

The original picture is in the Dresden Gallery, No. 1139 of the official catalogue by Julius Hübner, 1862.

Engraved by D. J. Pound in A. H. Payne's "Dresden Gallery," vol. i., page 102.

See also Smith's "Catalogue Raisonné," vol. i., page 42, No. 128.

*The New Staircase*  
**451. (455) JOSHUA COMMANDING THE SUN TO STAND STILL. *Borgognone.***  
 (182.)

*New Stairs*  
 Large square gilt leather sheets, joined together. 8ft. 4in. × 14ft. 7in.

First appears in the 1782 Catalogue. Purchased by the 12th Earl of Derby from Sir James Smith, the British Consul at Venice, for the sum of £250.

A large and spirited battle-piece. A general sense of confusion, great energy in the combatants, and a painful distraction of lines, may be said to be the distinctive features of this very pretentious picture. The principles of composition seem to have been entirely disregarded, and the eye seeks in vain for any point of repose.

The sun is not at all conspicuous, and Joshua himself is by no means prominent. A large mass of dark brown horizontal clouds descends to the central part of the picture, and among the lower dark lines the disk of the sun is perceptible. The effect of sunlight on the central and most distant mountains is remarkably well expressed.

A mass of light is secured for the foreground in the centre by the device of a cream-coloured horse falling on his knees with his head rolling on the ground, and his rider, a good figure in helmet and classic golden breast-plate, falling off, with his face turned upwards, and retaining a sword still in his grasp. Great brilliancy of colour is occasionally obtained by the use of clear transparent colours on the pure gold ground.

Joshua, chap. x., verses 12 and 13.





**452. (456) THE DEATH OF THE STAG . . . . Abraham Hondius.**  
*New Staircase* (222.)

*Canvas, large square oblong. 7ft. 6in. × 10ft. 5½in.*

First appears in the 1729 Catalogue as "A Stag hunting, by Hungius." In the 1736 Catalogue it is described as "Stag hunting by Hondious." On another page of the same Catalogue the name of the same artist is spelt "Houngious."

The stag, rushing wildly towards the right, is beset by twelve dogs; two of the number having fallen wounded beneath his feet. One hound, however, has fastened on his back and is about giving him the death grip. The small and very distant figures of a huntsman in red coat, mounted on a white horse, with a running footman in advance of him, are seen just issuing from behind the trunk of a large tree to the left.

The picture, originally extremely fine and brilliant, has now deepened by time into heavy red-brown shadows. The painting of the animals justifies the remark of Horace Walpole (see "Anecdotes of Painting," edited by Dallaway and Wornum, 8vo, 1849, page 440), that "His manner seemed his own, it was bold "and free, and, except Rubens and Snyder, few masters have "painted animals in so great a style."

The dark head and noble horns of the stag stand out in bold contrast against the ruddy clouds of a sunset sky. The wide-spreading branches of a deep brown oak-tree fill a large portion of the left-hand corner of the picture. The wild convolvulus twines round and hangs in graceful festoons from the rugged limbs of the solid old tree.

**453. (457) ENTRANCE OF THE ISRAELITES INTO THE PROMISED LAND.**

*New Staircase*

*Borgognone*  
 (200.)

*Large square sheets of gilded leather fastened together.*  
*8ft. 3in. × 14ft. 2in.*

First appears in the 1782 Catalogue. Purchased by the 12th Earl of Derby from Sir James Smith, the British Consul at Venice, for £250.

A cavalcade passing round a piece of water, advancing from the left-hand side.

Taken altogether, this may be considered as the best of the set of four pictures, Nos. 199, 265, and 455, and the next again in merit is certainly the Battle between Amalek and the Israelites.

In the middle of the picture, the assemblage of figures thins and is reduced, so as to display the distant piece of water and show



the manner in which the procession on the distant shore turns round to pass out through a large arch. Two young men, as guards, in the quaint slashed and striped Italian costume adopted by Pietro della Vecchia in his pictures, stand in the extreme left-hand corner. Two patriarchal figures, in turbans and richly gilt robes, mounted on handsomely caparisoned horses, follow in the procession. The foremost, wearing a black beard, folds his hands as if in prayer or thankfulness, and looks back to his venerable companion. Towards the right hand, as the procession moves away from the spectator, a horseman in bright scarlet dress, white turban with feather, carrying his shield on the arm, mounted on a white horse, is a conspicuous figure. His back alone is visible, and the hind legs of the horse are very cleverly foreshortened. The line of cavalcade is skilfully varied. The sky is light and cheerful, being of a soft pale blue and grey tint with delicate pale yellow over the faintly defined mountains. The trees on the right-hand side are light and feathery, approaching, in many respects, the free and graceful style of Zuccharelli. There are, however, many masses of dense shadows in the foreground. The execution of these pictures must have been very rapid. The manner in which sharp and bright lines of gold were introduced on the dresses is very curious. As the picture was painted on a clear shiny gold surface, the artist, while the colour of the garment was still wet, had only to draw the required pattern through it with a blunt piece of stick. In many places it will be seen, where the gold ground has been laid bare in this manner, that the paint stands up in ridges on each side like the furrows of a plough.

At Chiswick House, in the collection of the Duke of Devonshire, is a similar picture on a small scale, attributed to "Bourgognone." It is mentioned in the "English Connoisseur," 1766, vol. i. page 34.

#### 454. (258) SOUTH-EAST FRONT OF KNOWSLEY.

(393.)

*Chiswick House* Canvas. A large square picture. 4ft. × 5ft. 11½in.

In the centre is a square piece of water. The sculptured group of Hercules and Antæus is introduced in the right-hand corner.



NORTH ROOM. *transfer to 190*

455. (348) MONKEYS AND BIRDS . . . . . Hondecoeter.

*Ly Margaret B.R.*

4ft. 6½ in. × 3ft. 9 in.

(275.)

First appears in the 1782 Catalogue.

## BUTLER'S ROOM.

456. (344) MOUNTAIN OF LILIENSTEIN ON THE ELBE.

*15 Stanley room*

*A watercolour drawing.*

(439.)

1ft. 10¼ × 2ft. 5½ in.

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby.

457. (345) VIEW OF DRESDEN FROM THE ROAD TO BUDISSIN.

*15 Stanley room*

*A watercolour drawing.*

(440.)

1ft. 10 in. × 2ft. 5½ in.

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby.

458. (337) ENGRAVING (under frame and glass) OF THE AGRICULTURAL  
COUNTY MEETING.

*New Colonnade room*

*After Ansdell.*

(438.)

1ft. 9 in. × 4ft. 2 in.

## HOUSEKEEPER'S SITTING-ROOM.

459. (333-36) FOUR SMALL LANDSCAPES REPRESENTING THE SEASONS  
OF THE YEAR. . . . . *Drawn in watercolours by Tillemans.*

*Housekeeper's room*

7½ in. × 10½ in.

(431-7.)

First appear in the 1736 Catalogue as "Four little watercoloured Landscapes, Pet. Tillymans." Purchased for £40.

557/242 Remains from former  
part of portfolio in Lib.



460. (338-43) SIX PORTRAITS OF GRAND DUCHESSES OF FLORENCE, whole length, small size, painted in water-colours by an Italian artist, much faded.

(441-46.)

*Folio library*  
Purchased at the Strawberry Hill Sale, May 14th, 1842, by the 13th Earl of Derby, page 184, No. 110 of the Catalogue, for £5 5s.

They are thus described in Lord Orford's Works, vol. ii., p. 429. London, 4to, 1798 :—

"Six curious pictures in water-colours of Mary de Medici and Louis XIII., and five great Duchesses of Tuscany, copied from a chamber at Poggio Imperiale near Florence, where the originals are dressed in the very clothes they wore, pasted on the hangings, with the faces painted on sattin."

The above is written in Horace Walpole's hand, on the wooden panel at the back of No. 341.

461. (338) CHRISTINA, Daughter of Charles II., Duke of Lorrain Married, 3rd May, 1589, to Ferdinand I., Grand Duke of Florence. She survived her husband, and died December, 1637.

(441.)

*2-*  
1ft. 6 $\frac{1}{2}$ in.  $\times$  7 $\frac{1}{2}$ in.

A tall standing figure, in long dress, small ruff open at the neck, high sleeves on shoulders, with large jewelled chain hanging below a cross on her breast, resting her right hand on the corner of a table, and holding a glove in her left. On the table stands a small domed clock. On a pedestal to the right is the grand ducal crown, very peculiar in shape, and said to have been first devised by the Medicean Pope, Clement VII., when the Florentine Republic was erected into a Duchy.

A green curtain is suspended across the top of the picture.

462. (339) MARIA MAGDALEN, Daughter of Charles, Archduke of Austria. Born 1589. Married, 1608, to Cosmo II., Grand Duke of Tuscany. Survived her husband ten years, and died 1631.

(442.)

*10*  
1ft. 6 $\frac{1}{2}$ in.  $\times$  7 $\frac{1}{2}$ in.

Standing figure in white embroidered dress and large round radiating ruff, resting her left hand on some books on a table, and holding a fan in the right. The large hanging outer sleeve, show-



ing the under close-fitting pale green sleeve, is a characteristic piece of costume. The grand ducal crown is placed on a square casket on table to the right. A pink curtain hangs across the upper part of the picture.

The Archduchess was sister to Ferdinand II., Emperor of Germany.

- Folio Library* 463. (340) ELEONORA OF TOLEDO, Daughter of the Viceroy of Naples, and Sister of the cruel Duke of Alva. Married Cosmo, the Grand Duke of Florence, 1539. Died before her husband, 1562. (443.)

1 ft. 6  $\frac{1}{4}$  in. x 7  $\frac{1}{2}$  in.

Seated in an arm-chair, wearing a purple dress, with plain open neck, resting her right hand on the shoulder of her son, who stands at her side. On a pedestal behind the latter figure is seen the grand ducal crown. Further to the left is the large model of a temple or building, with two pediments and figures rising from the top. A blue curtain hangs from the opposite side over the seat of the Duchess.

- Do* 464. (341) MARY DE MEDICIS, Daughter of Francis Mary, Grand Duke of Tuscany, and Widow of Henri IV. of France, with her son, Louis XIII., at the period of his accession to the Crown. (444.)

1 ft. 6  $\frac{1}{4}$  in. x 7  $\frac{1}{2}$  in.

She wears a crown as Regent of France, and is seated, in a blue mantle semée with fleurs de lis, on a richly carved throne under a blue and white canopy. She wears a high-standing lace ruff, and rests her right hand on the shoulder of the boy king. Louis wears a crown similar to his mother's, an ermined mantle, a white round frill or ruff, and the Order of the Saint Esprit hangs by a ribbon at his breast. He rests his right hand on a stick, and his left upon the hip. He stands with both feet upon his mother's blue mantle. Her feet are entirely concealed.

Written on the back of the panel, at back of the picture, is "Mary of Medicis and Louis XIII." The remainder of the inscription has been given under No. 338.



- Folio Library*  
**465.** (312) JOANNA OF AUSTRIA, Niece of the Emperor Charles V.  
 Born, January, 1547. Married Francis Mary, Grand Duke of  
 Tuscany, 1565, and died, 1578. After her death her husband  
 married Bianca Capello, No. 343, with whom he had long been  
 enamoured.

1ft. 0 $\frac{3}{4}$ in.  $\times$  7 $\frac{1}{2}$ in.

(445.)

A commanding standing figure in a handsome pink dress very much faded, with dark gilded pattern of billets and fleurs de lis all over it, and loose hanging sleeves of the same kind as before noticed in No. 339. Her ruff is large and radiating, and reaches nearly to the top of her head. A row of pearls surmounts her black hair, and large pearls are in her ears. She rests her right hand on the corner of a blue-covered table, on which is an ink-stand, and, in the distance, the grand ducal crown on a blue and white casket. The white glove on her left hand is slit to show a jewelled ring on the third finger. An arm-chair is behind her, and a blue curtain with white fleurs de lis is suspended above.

The portrait of this Princess, as mother of Mary de Medicis, forms a very important feature in the well-known series of pictures by Rubens now in the Louvre. Rubens, however, was only one year old at the time when the Grand Duchess died; and he must have had the guidance of some earlier existing portrait by a skilful artist, apparently, to judge by style and composition, of the Spanish school. See "Catalogue of the Louvre," by F. Villot, 1866, and Smith's "Catalogue Raisonné," p. 127, No. 426.

- Don*  
**466.** (343) BIANCA CAPPELLO, Second Wife of Francis Mary, Grand  
 Duke of Tuscany.

1ft. 0 $\frac{3}{4}$ in.  $\times$  7 $\frac{1}{2}$ in.

(446.)

Bianca, a rich heiress, the daughter of Bartolommeo Cappello, a Venetian noble, was born at Venice in 1548. Having eloped from her native city with Bonaventuri, a young Florentine banker, the fugitives sought the protection of Cosmo, the reigning Grand Duke of Florence, whose son, Francis Mary, in a short time won the lady's affection, but retained her husband in high offices about the Court until he was assassinated in 1570. Eventually, after succeeding to the throne and being left a widower, Francis Mary





married Bianca, October 12th, 1579. Both husband and wife died almost at the same time, from poison, it is supposed, which they had intended for the Duke's brother, Cardinal Ferdinand. He turned their treachery against themselves, and both were compelled to partake of the same dish, October 1587. Ferdinand, having laid aside his priestly obligations, succeeded to the throne of his brother, and married Christina of Lorraine, whose portrait has been described under 338.

A standing figure, in a blue dress, with worked open collar, showing a pearl necklace; a gauze veil, fantastically edged with pendent pearls, descends on each side of her grey hair. The expression of her countenance is very marked, and fully indicates the moral character which may be gathered from the above sketch of her career. Galluzzi calls her "*la pessima Bianca*."\* She holds a white handkerchief in her left hand, and rests the right, holding a glove, on the corner of a blue-covered table, on which is a vase of white lilies and pendent blue flowers. The grand ducal crown is only partially seen behind the vase, and not, as in all previous instances, mounted upon a casket or pedestal. She stands upon a plain white floor. The feet, as in all the other portraits, excepting that of Eleonora of Toledo, No. 340, are entirely concealed. A lilac curtain is hung in two festoons across the top of the picture.

Montaigne, in his "*Travels*," quoted by Lord Orford, vol. ii. p. 469, says of Bianca, "*Cette Duchesse est belle à l'opinion Italienne, un visage agréable et impérieux, le corsage gros, &c.*" She is represented in a similar dress to this picture on a medal engraved by Heraeus, pl. 62, fig. 11, in three-quarter face, omitting the veil. It is inscribed—

BIANCHA CAPP. MED. MAG. DVC. ETRVRIÆ.

## HOUSEKEEPER'S BEDROOM.

467. (319-25) COPIES FROM RAPHAEL'S CARTOONS BY GOUPY, executed in watercolours upon Engravings by Dorigny.

First appears in the 1736 Catalogue as "Seven Cartoon Prints of Dorigny, painted in watercolours by Joseph Goupy." Purchased for £100.

\* Trollope, "*Decade of Italian Women*," vol. ii., page 339.



468. (319) ANANIAS. (420.)  
*Do* 1ft. 7in. + 2ft. 5½in.
469. (320) HEALING THE CRIPPLE AT THE BEAUTIFUL GATE. (421.)  
*Do* 1ft. 7in. × 2ft. 5½in.
470. (321) FEED MY SHEEP. Christ's Charge to Peter. (422.)  
*Do* 1ft. 7in. × 2ft. 5½in.
471. (322) THE SACRIFICE AT LYSTRA. (423.)  
*Do* 1ft. 7in. × 2ft. 5½in.
472. (323) ELYMAS. (424.)  
*Do* 1ft. 7in. × 2ft. 5½in.
473. (324) THE MIRACULOUS DRAUGHT. (425.)  
*Do* 1ft. 7in. × 2ft. 5½in.
474. (325) PAUL PREACHING AT ATHENS. (426.)  
*Do* 1ft. 7in. × 2ft. 5½in.

These seven pictures are exactly the same size as Dorigny's engravings, and the fine lines of the print can be detected under several portions of the colouring. Dorigny's prints are the reverse of the original cartoons; but as these copies are turned the same way as the cartoons themselves, the impressions must have been doubly printed (or *off-tracks*, as the technical expression is,) before Goupy could commence his operations.

The colours in this set are true to the originals, excepting that they are altogether on a paler scale. They are painted in *guazzo* or body-colours.

Walpole says that the Duke of Chandos gave him 300*l.* for a set of copies which only produced 17*l.* afterwards at a public auction. *This set*, painted on leather, smaller than the one here described, is now in the possession of the Rt. Hon. W. E. Gladstone, M.P.

In the 1736 Catalogue, p. 12, we find also that Christopher Lee had coloured a set of Dorigny prints in oil

Joseph Goupy was a teacher of drawing and copyist in water-



colours. He held the appointment of "Cabinet Painter" to Frederick, Prince of Wales, and instructed the Princess in his art. He etched a few plates after Salvator Rosa, *see ante*, p. His uncle Louis painted in fresco, crayons, and miniature. Joseph's collection was sold by auction in March, 1765. He died 1747.

### HOUSEMAID'S ROOM.

**475. (329) FRUIT PIECE.**

*Engraved in mezzotint by R. Earlom after Van Huysum.*

(433.)

1ft. 9½in. x 1ft. 4in.

First appears in the 1850 Catalogue. Purchased by the 13th Earl of Derby.

**476. (347) FRUIT PIECE.**

*A mezzotint engraving.*

(448)

1ft. 9½in. x 1ft. 8¼in.

Companion print to No. 329.





# ALPHABETICAL BIOGRAPHIES AND INDEX OF PAINTERS.

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## AERTSEN, PETER. 1519—1573.

Son of a stocking maker. Born at Amsterdam. Studied under Alaert Claessen. He finally rose to be an historical painter of considerable eminence. Michael Coxcie, of Mechlin, pronounced a highly favourable opinion of his merits. Died at Amsterdam.

*Pots and Pans.* No. 252.

## ALBANI, FRANCESCO. 1578—1660.

One of the principal pupils of the Caracci school. Born at Bologna. Son of a silk merchant. Studied together with Guido, under Denis Calvart. Assisted Annibale Caracci in the frescoes at the Farnese Palace, Rome, 1602. His figures of children were the special objects of admiration with Fiammingo and Algardi. He painted them from his own, of whom he had twelve by his second wife, Doralice Fioravanti. Died at Bologna, 4th of October, 1660. He is remarkable for the number of cabinet pictures which he produced, and all of them distinguished by refinement and exquisite finish.

*Noli me Tangere (in style of).* No. 118.

*Triumph of Venus.* No. 36.

## ALLEGRI. See CORREGGIO.

*London Collection. Madonna.* No. 262.

*"La Zingarella" (copied by Ludovico Caracci).* No. 479.

## ALLORI, CRISTOFORO. 1577—1621.

Born at Florence, and studied under his father, Alessandro Allori. His style was influenced by Bronzino, his great uncle, and more immediately by Cigoli. His most celebrated picture is the Judith in the Pitti Palace.

*Boy's Head.* No. 429.



**ANGELIS, PETER. 1685—1734.**

Executed small and weak paintings in imitation of Teniers and Watteau. Born at Dunkirk. Studied at Dusseldorf. Came to England about 1725, and removed in 1728 to Italy, where he spent three years. At Rome his pictures were in demand. Horace Walpole thought highly of his merits. See "Anecdotes," page 650. Angelis died at Rennes in Bretagne.

*Fish Stall.* No. 293.

*Herb Market.* No. 295.

**ANSDELL, RICHARD, R.A.**

Born at Liverpool, 1815, and educated at the Bluecoat School there. In 1850 he commenced working with Mr. Creswick, and in 1856 accompanied Mr. Phillip to Spain. He received a gold medal at the 1855 Paris Exposition. Elected Associate of the Royal Academy in 1861. Royal Academician in 1870.

*Cattle.* No. 448.

*Antelopes.* Nos. 449, 453.

*Ass and Zebras.* No. 350.

*Cervus Munjac.* No. 356.

**ARPINO, CAVALIERE GIUSEPPE CESARE DI. 1568—1640.**

Generally called the Cavaliere d'Arpino, from his father's native place. He himself was born at Rome.

*Noli me Tangere.* No. 442.

**ARTOIS, JAKUES. 1613—1666.**

An eminent landscape painter. Born at Brussels. His scenery is generally expressed on a large scale. His execution free, and the forms of his trees noble and truthful. The skies in his pictures are generally cool and clear in tone. The figures are frequently painted by Teniers, and sometimes by P. Baut or Michau. He died about 1666.

*Landscape.* No. 375.

**BAPTISTE. 1635—1699.**

An eminent flower painter, whose real name was *John Baptiste Monnoyer*. Born at Lisle, 1635. Studied at Antwerp. Employed in decorating the Palaces of Versailles, Trianon, and Marly. Admitted into the French Academy in 1663. Decorated the residence of the Duke of Montagu (afterwards the British Museum) with floral and historical subjects. He also assisted Sir Godfrey Kneller in the accessories of his portraits. Died in London, 16th February, 1699. Villot, in



his Louvre Catalogue, says that Monnoyer was born in 1634. Many of his works are to be seen at Hampton Court Palace, in the second private chamber of George II. Several of his pictures are also preserved in the Louvre. His style of painting is bold, with powerful colours and artistic grouping; better adapted for mural decoration than cabinet pictures.

*Flowers.* Nos. 10, 12, 278, 420, 450, 452.

**BAKHUIZEN, LUDOLF. 1631—1709.**

Painter of marine subjects, and engraver. Born at Emden, 1631, where his father was secretary in the service of the Government and Ludolf acted as his clerk till 1650, when he attached himself to the school of Aldert Van Everdingen. He seems to have been influenced by the style of Hendrik Dubbels. Bakhuizen also gave lessons in writing according to a method peculiar to himself. He was employed by the Czar Peter the Great to make constructive drawings of ships and to teach him the art. He frequently hired adventurous boatmen to carry him out to sea in the most raging storms, and on his return to land hastened to commit the effects he had witnessed to canvas. Hence the sublimity and truthfulness of his pictures representing those subjects. He signed his name as above, spelt with much caligraphical display. He died at Amsterdam, 1709. (Stanley's "Synopsis," and "National Gallery Catalogue.")

*Sea Piece.* No. 37.

**BAMBOCCIO. See LAER.**

*Farrier's Shop.* No. 60.

**BARBARELLI. See GIORGIONE.**

*London Collection. Man's Head.* No. 481.

**BASSANO, GIACOMO.**

Born at Bassano, 1510. Died 1592.

*Shepherds.* No. 393.

*London Collection. Jacob.* No. 501.

**BASSANO, LEANDRO DA PONTE. 1555—1623.**

*Virgin and Apostles.* No. 111.

**BAUT AND BOUDEWYNS. About 1700.**

Two painters who generally worked conjointly; they were natives of Brussels, and flourished about 1700. Peter Baut, erroneously called Francis Bout, seems to have supplied the figures and cattle to the





landscapes of his friend Boudewyns. His landscapes are much in the style of Breughel. (See Stanley's "Synopsis of Dutch and Flemish Painters," pages 142 and 174, and Bryan's "Dictionary of Painters," s. v. Bout.) There are four pleasing little pictures by Baut, painted on copper, in the sitting-room of the Duchess of Marlborough, at Blenheim, page 105 of the 1861 Catalogue.

*The Seine at Paris during Festivities.* Nos. 51 and 66.

*Sea-shore.* No. 376.

#### BEALE, MARY. 1632—1697.

One of the best female portrait-painters during the 17th century. Daughter of a clergyman named Cradock, minister of Walton-upon-Thames; studied painting under Sir Peter Lely, and, through his interest, obtained many of the finest pictures by Van Dyck to copy from. She also copied the paintings and drawings by her master with great assiduity. Her husband, Charles Beale, possessed the manor and estate of Walton in Buckinghamshire; he practised chemistry, and took great interest in the manufacture of colours. His pocket-books, containing notes of matters connected with art and artists, have proved of great value towards the history of painting at this period. They date from 1672 to 1681. Mrs. Beale died in Pall Mall, Dec. 28, 1697, and was buried in St. James's Church. Her son Charles also practised painting.

*Nell Gwyn* (?). No. 7.

*Amelia, Countess of Athol.* No. 156.

#### BEGYN, ABRAHAM. 1650.

A clever landscape painter, an imitator of Berchem. Born 1650. Stanley observes that, unfortunately, many of Begyn's best works in England are ascribed to Berchem. Begyn is consequently very little known.

*Landscape.*

#### BERCHEM, NICOLAS. 1624—1683.

Born at Haarlem in 1624. The name of his family was Klaasze. He derived instruction in art from his father, Van Goyen, J. B. Weenix, and Jan Wils, whose daughter he married. Judging by the subjects represented in his pictures, he visited Italy. He was fond of, and used to collect, drawings by Italian masters. Of his personal history very little is known. The name Berchem (erroneously spelt Berghem) was only a nickname, and is said to have arisen from a circumstance that happened to himself in his school-time. He died at Haarlem, February 18, 1683.

*Landscape.* No. 93.

*London Collection. Caravan robbed.* No. 476.

*Landscapes.* Nos. 480, 482, 486.



**BERRETTINI**, commonly called **PIETRO DA CORTONA**. 1596--1669.

Pietro Berrettini, born at Cortona, 1596, remarkable for facility of execution and superficial cleverness of invention, belongs to the period of the "decadence;" he was supported by the Cavaliere Bernini, against Andrea Sacchi, at Rome, an artist of far superior and more genuine abilities. His chief work is the ceiling of the Palazzo Barberini at Rome. Pope Alexander VII. conferred on him the order of the Golden Spur. He belongs to the class of late painters termed "Machinists." He died at Rome, 1669.

*See Lot and his Daughters.* No. 69.

*Sacrifice to the Lamb.* No. 384.

*London Collection. Holy Family.* No. 477.

**BLAKE, WILLIAM** (in manner of).

*Last Supper, and Entry into Jerusalem.* Nos. 389 and 391.

**BLOEMEN, JAN FRANCIS VAN.** *See* **ORIZZONTE**.

*Garden Scenes.* Nos. 382 and 385.

**BLOEMEN, PETER VAN** (very different from JAN VAN BLOEMEN, called ORIZZONTE). 1649—1719.

A painter of skirmishes and halts of cavalry. Born at Antwerp. Called "the Standard" by his brother students at Rome. Died at Antwerp, 1719.

*Horses in Camp.* No. 131.

*Shoeing Horses.* No. 133.

**BOCKHORST, JAN VAN**, commonly called **LANGEN, JAN**.

Born at Munster in 1610. One of the best Flemish historical painters; a scholar of Jacob Jordaens. Some of his altar pieces rival Van Dyck's in composition, design, and colouring. His paintings of dead game, fish, and vegetables, are quite in the manner of Snyders.

*Nymphs Sleeping.* No. 447.

**BOGDANI, JAMES.**

A Hungarian by birth, who lived between forty and fifty years in England, and was known at first merely as "the Hungarian." Queen Anne purchased several of his pictures of still life. He excelled in birds, fruits, and flowers. Many of his pictures are at Hampton Court Palace. He died in Great Queen Street, in poverty, at the sign of the "Golden Eagle," where his pictures and goods were afterwards sold by



auction. Walpole says that he was a man of a gentle and fair character. No dates are given.

*Lobster and Fruit.* No. 282.

**BOL, FERDINAND.** An eminent follower of Rembrandt. 1611—1681.

Born at Dort. Some of his historical pictures have been taken for the production of Rembrandt. One of his best pictures was a portrait of Vondel, the poet, painted for the Admiralty at Amsterdam. Some of his best works are in that city. He etched well. His compositions are neatly executed, and some of his pictures are remarkable for impasto and brilliancy.

*Sacrifice to Jupiter.* No. 257.

**BONE, HENRY, R.A.** 1755—1834.

An enameller of portraits, copied from the best painters, of great eminence. Born at Truro, 1755. Employed in a china manufactory at Plymouth in 1771. Arrived in London 1778, and in 1794 produced his "Sleeping Girl," after Reynolds, which was the commencement of a long series of copies from the best pictures, and laid the foundation of his art. In his later years his eyesight failed, and he was compelled to depend on a pension from the Royal Academy.

*Enamels.* *Charlotte de la Trémoille.* No. 25.

*James, 7th Earl.* No. 27.

**BOREMAN.**

Of this artist nothing is known.

*Fruit Piece.* No. 81.

**BORGOGNONE, or BOURGUIGNON.** 1621—1676.

A celebrated battle painter, whose name was Courtois, Italianized into *Cortese*, was born at St. Hippolyte in Franche Comté. At Milan he entered the army, in which he served three years. At Bologna he studied under Guido and Albano; but the sight of Raphael's "Battle of Constantine" at Rome determined his true bent in painting. Michael Angelo della Battaglia encouraged him. He finally became a Jesuit. His best pictures are in the Palazzo Pitti at Florence. He died at Rome. His portrait in the garb of his Order, and with a battle in the background, is in the Gallery at Florence. (See Zannoni, "Ritratti dei Pittori," vol. iii., Tavola 188.)

*Battle Pieces.* Nos. 80, 283, 284, 378.

*Battle Pieces painted on leather.* Nos. 199, 265, 455, 457.





**BOTH, JAN. 1610—1650.***Landscape. No. 380.**London Collection. Landscape. No. 504.***BOUDEWYNS. See BAUT AND BOUDEWYNS.***The Seine. Nos. 51 and 66.**Seashore. No. 376.***BOULTBIE, J.**

Horse painter.

*Sir Peter Teazle. No. 395.***BOURDON, SEBASTIEN. 1616—1671.**

An eminent French historical painter and engraver, born at Montpellier, 1616; son of a painter on glass. At the age of seven he was placed under an artist named Barthélemy at Paris, and at fourteen executed a ceiling in fresco at Bordeaux with great skill. Want of means compelled him to enlist as a soldier; but an officer being struck by his artistic talent discharged him, and Bourdon made his way to Italy. In Rome he made fabrications of the works of Claude Lorraine, Sacchi, Cerquozzi, Bamboccio, Castiglione and Poussin, Carracci, and Parmigiano, as a means of livelihood. Having fallen under notice of the Inquisition, he escaped back to Paris. He executed an altar piece for the Church of Notre Dame in 1643; and was one of the original founders of the Académie Royale de Peinture in 1648. After this he was driven by the civil wars to take refuge in Sweden, where Queen Christina afforded him welcome, and appointed him her principal painter. The portraits which he executed of her are well known. On his return to Paris his works were in high estimation. Bourdon possessed great fertility of invention and facility of execution. He also ranks very highly as an engraver. He delivered lectures to students of the Académie; and died at Paris, May 8th, 1671.

*See Lot and his Daughters. No. 69.**Feast of Simon. No. 404.**Lazarus. No. 407.***BOURGUIGNON. See COURTOIS, JACQUES.***Battle Pieces. Nos. 199, 265, 283, 284, 378, 455, 457.***BOUT. See BAUT AND BOUDEWYNS.***The Seine. Nos. 51 and 66.**Seashore. No. 376.*



**BRAUWER, ADRIAN. 1608—1640.**

Born at Haarlem, or according to others at Oudenarde, of poor parents. His talent was fostered by Frank Hals, who took him into his studio. Brauwer passed through a series of strange adventures, the result principally of his intemperate habits. Ostade was one of his fellow pupils; and it is stated that Hals treated Brauwer with extreme severity, and separated him from his other scholars. He wandered for a time into France. Rubens vainly endeavoured to reclaim him, and when he died in obscurity at a public hospital, caused his remains to be honourably interred in the Church of the Carmelites at Antwerp, 1640, at his own cost. (Stanley's "Synopsis," Bryan, and Nagler).

Brauwer executed some clever etchings, one of which is inscribed "Abraham Brauwer fecit" (Nagler).

*Dressing a Patient's Leg. (In style of) No. 102.*

**BREUGHEL, JAN. 1565—1642.**

Eminent as a landscape and flower painter. Generally known as "Velvet Breughel." Born at Brussels. Brought up by his grandmother, who was the widow of Peter Van Aelst. His works attracted the notice of Rubens, who employed him to paint the backgrounds and accessories to many of his compositions. He died at Brussels in 1642.

*Landscapes. Nos. 61, 62, 63.*

**BRIGGS, HENRY PERRONET, R.A. 1792—1844.**

Of a Norfolk family. Entered the Royal Academy as a student in 1811. Elected an Associate in 1825, and became R.A. in 1832. His first pictures were historical in subject, such as "Spaniards and Peruvians," exhibited in 1826, and "George III. with Lord Howe on board the Victory," the latter painted in 1823, and presented to Greenwich Hospital by the Governors of the British Institution in 1825. It was, however, in portraiture that Briggs achieved the greatest distinction: Wellington, Milman, Sydney Smith, Kemble, and Siddons, sat to him. He was related to Opie. He exhibited altogether 122 works in the Royal Academy. Died, 18th January, 1844, in Bruton Street, London, aged 51.

*Edward Geoffrey, 14th Earl. No. 268.*

*Honourable H. Stanley. No. 266.*

**BRONZINO, ANGELO. 1502—1572.**

Of the Tuscan school. Born at Montecelli, near Florence. A pupil of Pontormo and admirer of Michel Angelo. An excellent portrait-painter. He was much employed by the Grand Duke Cosmo I. Died at Florence, 23rd November, 1572.

*A Boy's Head. No. 104.*



**HB.**

Unknown artist who flourished 1545. Perhaps HANS  
BROSAMER.

*London Collection. Nobleman's head, perhaps Edward, 3rd Earl of Derby.*  
*No. 466.*

**BRUGGENS.**

*Two Philosophers. No. 372.*

**BURNEY.**

*Descent from the Cross. No. 431.*

**CALIARI, CARLO. 1570—1596.**

Son of the famous Paul Veronese. Born at Venice. He and his brothers Gabriele and Benedetto are known as the "Heirs" of Paul Veronese, and completed many of the pictures left unfinished by their father at his death. Carlo died 1596.

**CALIARI, PAOLO. See VERONESE.**

*Marcus and Marcilianus. No. 198.*

**CALVERT or CALVAERT, DENIS. 1555—1619.**

An eminent painter, the instructor of Guido and Domenichino, who, although born at Antwerp, may be considered rather as a Bolognese than Flemish artist. Began painting landscape subjects early at Bologna, and became the pupil first of Prospero Fontana, and afterwards of Sabbatini. He assisted the latter in his works at the Vatican. On returning to Bologna he established that school in which Guido, Albano, and Domenichino, were among his pupils. His picture of the "Martyrdom of St. Lawrence" is signed "DIONISIO CALVAERT, DE ANTVERSA. 1583." He died at Bologna.

*Adam and Eve. No. 194.*

**CAMPIDOGGIO, MICHELANGELO PACE, called DEL. 1610—1670.**

Born at Rome, a distinguished painter of fruit and flowers. Pupil of Fioravente. His name was derived from some office which he held in the Capitol at Rome.

*Monkey and Fruit. No. 314.*

*Fruit. No. 361.*





**CANAL, BERNARDO BELLOTTO**, called **IL CANALETTO**. 1724—1780.

Nephew of the celebrated painter of Venice, Canaletto. Born at Venice. Studied under and imitated the style of his uncle with wonderful exactness. He lived much in Germany, where he conceitedly assumed the name of Count Bellotti. He passed the greatest part of his life at Dresden. He etched several plates of views of that city. Some of his best works are retained in a special gallery at Dresden, called the "Thiele and Canaletto Collection." He died at Prague in 1780.

*Views of Königstein.* Nos. 18 and 28.

**CARACCI, ANNIBALE**. 1560—1609.

Son of a tailor. Born at Bologna, and studied art with his elder brother, Agostino. His cousin Ludovico (perhaps the grandest and most powerful painter in this celebrated family) strengthened the taste and directed the pursuits of Annibale, who, on his arrival in Rome in 1600, was employed by Cardinal Odoardo Farnese to decorate the gallery of his celebrated palace. Annibale also devoted considerable attention to landscape. The backgrounds of his mythological pictures are frequently very fine. His picture of the three Maries, now at Castle Howard, is perhaps his most celebrated picture in England.

Agostino Caracci signed his name on his large picture of St. Jerome A° CARA; nearly all the signatures on the etchings adopt the same spelling: namely, one R.

*Infant Hercules.* No. 437.

*London Collection.* *Himself.* No. 498.

**CARACCI, LUDOVICO**. 1555—1619.

Born at Bologna, April 21, 1555. Pupil of Prospero Fontana, and founder of the Eclectic school of Bologna. It was opened in 1589 by the cousins conjointly, but after 1600 by Ludovico alone.

*The Baptism.* No. 424.

*London Collection.* *La Zingarella.* (Copy from Correggio.) No. 479.

**CARAVAGGIO, MICHEL ANGELO AMERIGHI**, called from his birth-place **CARAVAGGIO**. 1569—1609.

Born at Caravaggio; began life as a labourer; attempted portraiture at Milan, and improved himself at Venice. At Rome he became the assistant to the Cavalier Arpino, and finally adopted a peculiarly forcible style, with violent contrasts of light and shadow. The novelty found favour, and Caravaggio stands at the head of the so-called "Naturalisti." His power of colour was even acknowledged by Annibal Caracci, who declared that he ground flesh instead of colours. He died at Porto Ercole, 1609.

*The Nativity.* No. 100.



**CARLEVARES.**

A female pupil of Rosalba, and copyist of some of her crayon portraits in water colours. Mentioned by Horace Walpole in his Catalogue of the contents of Strawberry Hill. See Lord Orford's Works, quarto edition, vol. ii., page 489.

*A Tyrolese Girl.* No. 207.

**CARRÉE, MICHAEL. 1666—1728.**

Born at Amsterdam, 1666. Scholar of Berchem; but followed the inferior manner of Gabriel Vander Leeuw. He painted frequently on a large scale and in a bold style. His easel pictures of landscapes with cattle are painted with great care and finish. He died at Alkmaer in 1728.

*Noah and his Family.* No. 107.

**CARRIERA, ROSALBA. 1675—1757.**

A very distinguished female artist, whose works are principally in crayons. She also excelled in miniatures. Born at Chiozza in the Venetian States. Proceeded to Paris with Pellegrini, her brother-in-law. She was admitted a member of the Academies of Rome, Paris, and Bologna. At the last her sight failed her.

Her journal was published in 1795 by Vianelli, entitled "Diario degli Anni 1720-21, scritto da Ros. Carrieri, zu Venedig." She is commonly known as Rosalba alone. Sixty-six of her pastel drawings are at Dresden. The "Hôtesse du Tyrol" forms one of that series. She died at Venice, 15th April, 1757.

*Magdalen.* (Copy from Correggio.) No. 412.

*Tyrolese Girl.* No. 207.

**CASTEELS, PETER. 1684—1749.**

A clever painter of poultry and flowers. Born at Antwerp. In 1708 he and his brother-in-law, Tillemans, were brought over to England by Turner, a picture dealer. He etched several plates; retired to Tooting, and died at Richmond, May 16th, 1749.

*Ducks, &c.* No. 440.

*Peafowl.* No. 192.

**CASTIGLIONE, GIOVANNI BENEDETTO, called IL GRECHETTO. 1616—1670.**

Born at Genoa. Studied under Paggi and Andrea de Ferrari. He is said to have been influenced considerably by the works which Van



Dyck left in his native place. He visited Rome, Florence, Parma and Venice. He painted history, portraits, landscapes, and animals. Pastoral landscapes seem to have been his special forte. His etchings are remarkable for their effective arrangement of light and shade. His brother Salvatore, and Francesco his son, painted similar subjects. He died at Mantua.

*Two Sheep.* No. 83.

*Jacob's Journey.* No. 103.

#### CHAMPAIGNE, PHILIPPE DE. 1602—1674.

Flemish School. Born at Brussels. Pupil of Bouillon, and afterwards studied under L'Allemand at Paris. Nicolas Poussin having seen his works, took great interest in Champaigne, and procured him opportunities of painting under Du Chesne in the Luxembourg. He returned to Brussels in 1627, but was summoned back to Paris by the Queen's command, and from that period executed a vast number of religious and historical pictures and portraits in churches, palaces, and public buildings. Cardinal Richelieu employed him. His pictures are all of a severe and somewhat academic character. He was appointed Professor and Rector of the Academy of Painting at its foundation in 1648. He died at Paris.

*Cardinal Mazarin.* No. 1.

#### CHERON, LOUIS. 1660—1723.

Born in Paris, and went to Italy when very young. At Rome he studied attentively the works of Raphael. On his return to Paris he painted two altar pieces for Notre Dame. Being a Calvinist, and obliged to leave France, he came to England, and was much patronized by the Duke of Montagu. He died in London in 1723. He produced several spirited etchings. His academic studies show profound knowledge and much elegance of hand.

*Design for a Ceiling.* No. 406.

*Venus.* No. 193.

*Cupid and Psyche.* No. 196.

#### CHINNERY, G.

Resident at Canton.

*View of Macao.* Nos. 290 and 297.

#### CIGNANI, CARLO. 1628—1719.

Born at Bologna, May 25th. Scholar of Albani. His works partake of the character of his master. Died at Forli.

*Madonna and Child.* No. 423.





**CLAUDE. 1600—1682. See GELLÉE.**

Bryan, edited by Stanley, gives the biography under Lorraine; but Villot's excellent Catalogue of the Louvre, Nagler, and the English Catalogue of Italian Painters, 1855, edited by R. N. Wornum, adopt the heading Gellée. The National Gallery and Manchester Exhibition, 1857, Catalogues prefer Claude as being more immediately known.

*Landscape. No. 15.*

*London Collection. Delphi. No. 478.*

*Landscape. No. 499.*

**CLOUET. See JANET.**

*Nobleman. No. 35.*

**COATER.**

Of this artist nothing is known.

*John Law (Miniature). No. 216 D.*

**COOPER, SAMUEL. 1609—1672.**

The most distinguished painter of miniatures, and an English-born artist. He was instructed by Hoskins, who was also very eminent in that line of art. He painted Cromwell, Hobbes, General Monck, Charles II., Shaftesbury, the Duke of Lennox and Richmond, Mary Fairfax, the Duchess of Buckingham, the Duke of Monmouth, and, in succession, nearly all the leading personages of the Court. Pepys, in 1669, says of Cooper, in his Diary, "He is a most admirable workman and "good company." He was induced to visit France, where he remained a long time, and painted portraits on a somewhat enlarged scale. He sojourned afterwards in Holland, and died in London, May 5th, 1672. He was buried in St. Pancras Church. In Beale's diary, under this date, Sunday, is entered, "Mr. Samuel Cooper, the most famous limner of the "world for a face, died." He was certainly the first to adopt largeness of style and breadth of shadow among the miniaturists. Alexander Pope, the poet, was his nephew.

*Mrs. Beale, the Portrait Painter. No. 215 B.*

**CORREGGIO, ANTONIO ALLEGRI. 1494—1534.**

Born at Correggio. Of his early life little is known. He is supposed to have been instructed at first by Tonino Bartolotto, a painter of Correggio. He seems at once to have matured into the great master. His best works are at Parma. He died at Correggio.

*London Collection (attributed to). Madonna and Child. No. 262.*

*"La Zingarella" (copied by Ludovico Caracci). No. 479.*



**CORTESE.** *See* **COURTOIS (BOURGUIGNON).**

*Battle Pieces.* Nos. 80, 283, 284, 378.

**CORTONA, PIETRO.** *See* **BERRETTINI.**

*Lot and his Daughters.* No. 69.

*Revelations.* No. 384.

*London Collection.* *Holy Family.* No. 477.

**COURTOIS, JACQUES.** Italianized into **CORTESE**, and also known as **LE BOURGUIGNON**, and **IL BORGOGNONE.** 1621—1676

A very eminent battle painter, of the French School. Born at St. Hippolyte, in Franche-Comté. His father, Jean Courtois, originally a soldier in the service of Spain, had devoted himself to art, and imparted the rudiments to his son. At the age of fifteen he started for Italy, and attracted the notice of Guido and Albani. But under Pietro da Cortona's influence at Rome, his true genius developed itself. About the year 1655 he retired into a Jesuit convent, and hence has arrived the occasional name of Il Padre Jacopo Cortese. His brother, Guillaume Courtois, was also a painter. Jacques died at Rome, 14th November, 1676. Several of his pictures are in the Louvre, and catalogued under the name of Courtois.

*Battle Pieces.* Nos. 80, 283, 284, 378.

*Scripture Subjects on Leather.* Nos. 199, 265, 455, 457.

**CRADOCK, LUKE.**

A bird painter of considerable originality. Born a Somerton, near Ilchester in Somersetshire, and apprenticed to a house painter in London. He died in 1717, and was buried at St. Mary's, Whitechapel. His birds are strongly and richly coloured. They were much sought for as decorations to chimney-pieces and doors. He worked by the day, and principally for the dealers.

*Poultry.* No. 416.

**CRANCH or CRANKE.**

*Family Group.* No. 178.

*Honourable Thomas Stanley.* No. 185.

**CRANKE, JAMES.**

A portrait painter of the last century, regarding whom we have no particulars, beyond those derived from engravings and exhibition catalogues.

The earliest occurrence of the name is "J. Crank," as painter of the



portrait of Caveller, who died at an advanced age in 1745. Next to that we meet with a full length of Sir Dudley Ryler, who died 1756. It is well engraved by Faber. The portraits of the 12th Earl and his brothers would belong to the date about 1758. In the Royal Academy Catalogues from 1775 to 1787, the name of James Cranke regularly appears, with residences betokening a steady advance in his profession. He began in Porter Street, Newport Market; then moved to New Bond Street, and finally to Golden Square.

*The 12th Earl and his Brothers.* No. 178.

*Major Stanley.* No. 185.

*The 1st Earl (a copy).* No. 421.

#### DE KONINCK, PHILIP. 1619—1689.

Born at Amsterdam in 1619. One of the ablest scholars of Rembrandt. His historical subjects and portraits were highly esteemed; but his landscapes, principally bird's-eye views extending over a flat country, and wonderfully varied by atmosphere and the partial influence of a cloudy sky, show his nearest approach to the excellence of his master. Stanley (page 108 of his "Synopsis") considers that in some of these landscapes "there is the mastery of Rembrandt and Ruysdael combined." Lingelbach occasionally introduced figures into his compositions.

*Prospect over a Flat Country (dated 1695).* No. 9.

#### DE L'ORME. See LORME.

Dutch painter of interiors of churches.

*Interior of Church.* No. 88.

#### DERBY, WILLIAM. 1786—1847.

An artist of general talent; but more extensively known as a faithful copyist of pictures by the old masters. In this department his fidelity and power of reproducing the richness of colour in the originals may be pronounced to be unequalled. He was born at Birmingham, January 10th, 1786, and studied art under Mr. Joseph Barker of that city. In 1808 he arrived in London, and made copies of pictures in the Stafford Gallery. He executed many portraits of distinguished persons, both in oil and miniature; and in 1825 entered upon the extensive series of copies from portraits selected to be engraved for Lodge's "Illustrious Persons." This work he continued upon till its completion. He made a water-colour copy for Lord Lansdowne from Landseer's "Return from the Highlands." He died January 1st, 1847, at his residence in Osnaburgh Street, Regent's Park, London. His son, Alfred T. Derby, also possessed much





skill as a copyist; he died, April 19th, 1873, at Hammersmith, aged 52.

*7th Earl of Derby and Countess. Water-colour copy of picture at the Grove.*  
No. 75.

*Present Earl of Derby and Lady Emma Talbot.* No. 402.

*Edward, 13th Earl.* No. 190.

*Lady Ellinor Hopwood.* No. 269.

*Fanny, wife of Colonel Stanley.* No. 267.

#### DOBSON, WILLIAM. 1610—1646.

A native English artist. Born in the parish of St. Andrew, Holborn. Van Dyck happening to see one of his pictures in the window of a shop on Snow Hill, was induced to visit the painter. He relieved his necessities and afforded him the highest introductions, so that on the death of Van Dyck he became Serjeant Painter, and attended the King to Oxford. Charles used to call him the "English Tintoret." He was, however, careless in his habits, and became hopelessly involved in debt. He died early, and was buried in St. Martin's, October 28th, 1646. His picture of Colonel Russell, Prince Rupert, and Mr. Murray drinking wine, is mentioned in Walpole's "Anecdotes" (D. and W.), page 352.

*Man's Head, like Thurloe.* No. 105.

*S. Rutter, D.D.* No. 309.

#### DOMENICHINO, whose real name was DOMENICO ZAMPIERI. 1581—1641.

One of the greatest of Italian painters. Born at Bologna, 21st October, 1581. Scholar first of Denis Calvart, and afterwards of the Caracci. Being invited to Rome by Albani, he established himself there, and executed many of his finest frescoes. In his great painting of "St. Jerome" he did not hesitate to adopt the composition of Agostino Caracci. At Naples he was persecuted by a narrow-minded band of artists, influenced by Carracciolo, Corenzio, and Ribera, and is said to have died there from the effects of poison.

*St. Januarius.* No. 273.

*Landscape.* No. 418.

#### DOUW, GERARD. 1613—1674.

The first of painters on a Cabinet scale. Born at Leyden, the son of a glazier. At the age of fifteen became a scholar of Rembrandt. His subjects are principally interiors. He combines in the rarest manner exquisite finish and breadth of light and shadow, with a rich tone of colouring.

*Dentist.* No. 454.

*James, 7th Earl.* No. 143.



**DUCQ, JAN LE. 1636—1695.**

Born at the Hague; supposed to have been a pupil of Paul Potter. After having served in the army, he painted corps-de-garde and conversation pieces, which obtained him a great reputation. He died 1695.

*A Young Man.* No. 23.

*A Lady Reading.* No.

**DUGHET. 1613—1675. See POUSSIN, GASPAR.****DUPRÉ, NICHOLAS. 1734—1786.**

Painter of poultry, landscapes, and portraits. Born at Utrecht, and died there.

*Poultry.* Nos. 422 and 446.

**DYCK, SIR ANTONY. 1599—1641.**

Van Dyck was born, March 22nd, 1599, at Antwerp, where his father was a merchant. His first instructor in art was Van Balen. He was the most distinguished pupil of Rubens; and at an early age obtained an unequalled reputation as a portrait painter. Before his twentieth birthday he was admitted a Master of the Antwerp Corporation of Painters. By the advice of Rubens he visited Italy in 1623, and spent five years principally sojourning at Genoa, Rome, and Venice. His first visit to England, in 1630-31, was of short duration; but in 1632 he returned, under an express invitation from King Charles I., who bestowed especial favours on him, and lodged him in the royal palace at Blackfriars. A pension of £200 per annum for life was assigned to him, and in 1633 he received the honour of knighthood. He died at Blackfriars, December 9, 1641, and on the eleventh of the same month he was buried in the Cathedral of St. Paul, near to the tomb of John of Gaunt. Notwithstanding his expensive manner of living, he left property to the value of about £20,000. He married Mary Ruthven, grand-daughter of the Earl of Gowrie, and by her left an only child, a daughter; she was baptized Justiniana on the same day that her father died, and became the wife of Sir John Stepney, of Prendergast, Baronet.

*Christ giving the Keys.* No. 58.

*James, 7th Earl.* No. 143.

*His Countess.* No. 145.

*Andrew Marvell (Miniature).* No. 216 E.

*Love of the Arts.* No. 86. (*Seghers and Snyders.*)

*A Pietà.* No. 89.

*James, 7th Earl (single full-length).* No. 155.



**EDWARDS, EDWARD. 1738—1806.**

A copyist and painter in water colours. Son of a cabinet-maker. Born in Castle Street, Leicester Fields. Before the death of his father in 1760, he had obtained permission to study in the Duke of Richmond's Gallery at Whitehall, and in the following year, 1761, he was admitted a member of the Academy in Peter Court, St. Martin's Lane, and received a premium from the Society of Arts for a drawing. Edwards was soon employed extensively by Boydell in preparing drawings for his set of engravings from celebrated old masters, and in 1770 he copied the old pictures of Henry VIII. and Francis I. for the Society of Antiquaries. During the years 1775 and 1776 he accomplished a tour in France and Italy. At Bath he painted three arabesque ceilings for Mr. Charles Hamilton. He also worked much for Horace Walpole at Strawberry Hill till 1784, when a slight misunderstanding broke off all further intercourse. He was an Associate of the Royal Academy from 1773, and their Professor of Perspective at the time of his death in 1806. He was buried in old St. Pancras Churchyard. Edwards is best known by his valuable work "The Anecdotes of Painters," 4to, London, 1808.

*Prince Arthur (a copy). No. 213.*

**FERG, PAUL FRANCIS. 1689—1740.**

Born at Vienna. Instructed by his father, an obscure artist. Studied the works of Callot. His taste was greatly improved by Hans Graf and Orient. Came to England in 1718, where he resided during twenty years. His pictures were greatly admired and in great request. His best pictures are of small dimensions, and generally painted on copper. His figures are carefully drawn and delicately finished. He died suddenly.

*Landscapes. Nos. 20 and 22.*

**FERRI, CIRO. 1634—1689.**

Born at Rome. One of the best scholars of Pietro da Cortona. Completed some of his master's frescoes at Florence and Rome. As one of the *Machinists* he was opposed to Sacchi and Carlo Maratta.

*Dentatus, copied by Winstanley. No. 280.*

**FIORI, MARIO DAI. See NUZZI.**

*Concert of Birds. No. 299.*

**FRANCK, FRANZ, the Younger. 1580—1642.**

Son of a well-known painter of the same name, whose style he at first adopted. Born at Antwerp. Studied at Venice with great advantage, and afterwards executed various altar pieces at Antwerp.

*Pharaoh and his Host. No. 122.*





**GAINSBOROUGH, THOMAS. 1727—1788.**

Born at Sudbury in Suffolk. His earliest attempts were in landscape, but he established himself in London as a portrait painter before he was sixteen years of age. His first instructors in figure-drawing were Gravelot and Frank Hayman. At that time he resided in Hatton Garden, and painted portraits on a small scale. Having married a young lady well connected, he retired first to Ipswich and then to Bath, where he resided from 1758, and found himself in a large and increasing practice. He first sent to the Exhibition in London in the year 1761. Thirteen years later he took up his residence in Schomberg House, Pall Mall, when he acquired such reputation as to be considered the rival of Reynolds in portrait, and of Wilson in landscape painting. The last occasion of his exhibiting any of his works at the Royal Academy was in 1784, when unfortunately he took umbrage at the conduct of some members of the Council. He died in London, August 2nd, 1788, and was buried in Kew churchyard. His funeral was attended by Sir Joshua Reynolds, Sir William Chambers, Paul Sandby, Benjamin West, Bartolozzi, and Samuel, brother of Francis Cotes. His nephew and principal assistant, Gainsborough Dupont was chief mourner.

Gainsborough was an ardent lover of music, the exercise of which on different instruments divided his time with that of the pencil. One of his daughters married Mr. Fischer, a musician.

After his death, Sir Joshua read a discourse to the students at the Royal Academy, taking the "character of Gainsborough" for his subject. In this he touched feelingly on his character as a man, and pointed with just discrimination to his great excellence as an artist, and the peculiarities of his execution.

Jackson of Exeter observed of him, that "Gainsborough's profession "was painting, music was his amusement. Yet there were times when "music seemed to be his employment, and painting his diversion." He had, as Reynolds said, "a tear for pity, and a hand open as day to melting "charity."

*Edward, 12th Earl. No. 182.*

**GELEÉ, CLAUDE, called CLAUDE DE LORRAINE. 1600—1682.**

Born in Lorraine. His parents were poor, and he was placed with a pastrycook. At Rome he engaged himself as a domestic servant to Agostino Tassi, a landscape painter, and pupil of Paul Bril. Under these circumstances he acquired his first knowledge of art. Sandrart first taught Claude to paint from nature. He preserved sketches of all the pictures which he had parted with, and called the collection "Liber Veritatis." He was especially successful in aerial perspective, and in the management of light generally. The figures in his landscapes were frequently painted



by F. Lauri, Courtois, and A. Both. He died at Rome, 1682, and was buried in the church of La Trinità de' Monti.

*Landscape.* No. 15.

*London Collection.* *Delphi.* No. 478.

#### GHEERADTS, MARC. 1561—1635.

A curious and not generally observed reference to Gheeradts occurs in a return made of "Forreigners abiding in London during the months of April and May, 1593." It states in relation to him:—

"Marks Garratt, House keeper, borne in Bruges in Flanders, Maudlyn "his wife, borne in Andwarp in Brabandt; a Payntor; one daughter..." The rest is illegible; but it seems from the context that they had also living with them one "Cornelyas Mole, born in Andewarpe in Brabonde, a Payntor."

This extract is printed in Dugdale's Diary, 4to edition, by William Hamper, page 511.

#### GILLEMANS, JOHN PETER. 1672—

Born at Antwerp. Principally occupied in introducing figures into landscapes by other artists. He fell into a canal and was drowned. The date of his death is unknown.

*Fruit Pieces.* Nos. 300 and 304.

#### GIORDANO, LUCA. 1632—1705.

Born at Naples. Studied under Spagnoletto and Pietro da Cortona. In Venice he was much influenced by the works of Paul Veronese. From the ease and rapidity of his execution, Giordano received the nickname of "Luca Fa Presto." He displayed a wonderful mastery over all materials, and painted equally well in oil, fresco and tempera. He could imitate any other painter's style of working. In 1690 he executed many works in Spain for Carlos II., especially at the Escorial. He died at Naples immensely rich, with the reputation of being the greatest painter of his age. His works, very uniform in quality, are everywhere to be met with.

*Mugdalen.* No. 48.

*Circumcision.* No. 106.

*Adoration of Shepherds.* No. 113.

*London Collection.* *Adoration of Shepherds.* No. 474.

*The Flight.* No. 497.



**GIORGIONE, GIORGIO BARBARELLI. 1477—1511.**

Born at Castelfranco. The fellow pupil and rival of Titian in the School of the Bellini.

*London Collection. No. 481.*

**GOUPY, JOSEPH. Died 1747.**

A copyist in water-colours and teacher of drawing.

*Set of Raphael Cartoons. Nos. 319-325. Page .*

**GRANT, SIR FRANCIS, P.R.A. 1804—**

Born in Perthshire; the brother of Gen. Sir Hope Grant, K.C.B. Originally intended for the Bar. His peculiar talent for sporting subjects is best seen in his "Breakfast at Melton," exhibited in 1834; "The Melton Hunt," 1839; and "The Ascot Hunt." Elected Associate of the Royal Academy, and full Member in 1851. He was elected President, and knighted at Buckingham Palace, March, 1866. A marked admiration of the works of Velasquez seems to characterise all his works. His portraits are invariably vigorous in execution, large in style, blended with grace and a freedom from restraint rarely to be found in modern productions.

*London Collection. Edward Geoffrey, 14th Earl, K.G.*

*Edward, the present Earl. No. 492.*

**GRAZIANI, ERCOLE. 1688—1765.**

Born at Bologna. A painter of remarkable facility of hand and assiduity. His works at Bologna are very numerous. He is classed with Cignani and Franceschini for readiness and fertility of invention.

*Battle Pieces. Nos. 40, 41, 43, 44.*

**GRIFFIER, JOHN. 1645—1718.**

Born at Amsterdam. Not liking his original occupation, that of a carpenter, he took to painting on tiles and earthenware. After receiving lessons from Rogman, a landscape painter, he obtained instruction from Adrian Vandervelde, Ruysdael, and Rembrandt. He quitted Utrecht and Rotterdam for London, where he settled about the time of the Fire of London. Here he appears to have flourished by copying pictures and painting fancy landscapes. He lost his fortune by being wrecked in his own yacht off Holland. He resided at Millbank, and died there. He etched plates of animals and birds. His son Robert was a



skilful artist. A younger son, John, was a good copyist of Claude; he was known to Horace Walpole, and died in Pall Mall.

*Ruins.* No. 50.

*Greenwich Park.* No. 388.

**GUERCINO, GIOVANNI FRANCESCO BARBIERI, called GUERCINO, from his squinting. 1592—1666.**

Born of humble parents at Cento. At first self-taught, then studied at Bologna and Venice, and finally in Rome, where he became attached to the school of Caravaggio. After the death of his patron, Pope Gregory XV., in 1623, he returned to his native place, Cento, where he remained twenty years, and on the death of Guido in 1642, removed to Bologna. The school of painting which he established was in high repute. He died at Bologna, a Cavaliere, and in possession of considerable wealth.

*St. William of Aquitaine (copy).* No. 108.

**GUIDO, GUIDO RENI. 1575—1642.**

Born at Calvenzano, near Bologna, November 4th, 1575. Studied first under Denis Calvart (see No. 194), and afterwards entered the School of the Caracci. Visited Rome in 1602, and remained there about twenty years. He finally returned to Bologna, and established a great School there. The close of his life was embittered by want resulting from a fatal addiction to gambling. His works of this period betray haste and carelessness. He died of a fever, brought on by his distresses, at Bologna, August 18th, 1642. He commanded enormous prices, such as 100 pieces for a single full-length figure; whilst Domenichino only obtained 10 pieces for his great picture of "The Communion of St. Jerome," now in the Vatican.

*Angel's Head.* No. 47.

"*La Turbana*" (a copy from). No. 201.

**HALS, FRANK. 1584—1666.**

Born at Malines. Studied under Karl Van Mander. Contemporary of Van Dyck. His large picture of a meeting of the Archers at Delft is very excellent. His colouring was crude and wanted tenderness, but he was a great master in character and expression.

*His own Portrait.* No. 312.

**HAMILTON, H. D.**

A skilful artist, of whom no particulars are known. He worked principally in crayons, and flourished, according to the dates on his drawings, principally in 1773. His portrait of Lady Temple, formerly





at Strawberry Hill and now in the National Portrait Gallery, is dated 177-.

*Major Stanley*, No. 229.

*Lady Horton*. No. 231.

*Edward, 12th Earl*. No. 234.

#### HANNEMAN, ADRIAN. 1610—1680.

A portrait painter of rare excellence, somewhat in the style of, but not so dark as, Honthorst. Born at the Hague. Studied under Ravestyn. He came to England, where he remained sixteen years, assisting Daniel Mytens and on terms of intimacy with Cornelius Jonson van Ceulen. He painted the latter with his wife and son in one picture. He became the favourite painter of Mary, Princess of Orange, daughter of King Charles I. His portrait of the Duke of Hamilton, at Windsor, is dated 1650, and that of the Princess of Orange, at St. James's Palace, is dated 1660. Hanneman was Rector of the Academy at the Hague in 1665. His son William had died in London, 1641, and was buried in St. Martin's.

*Man's Head like Thurloe*. No. 105.

#### HARGREAVES, T.

Of Liverpool. His son became an articulated pupil of Sir Thomas Lawrence. See Williams' "Life of Lawrence," vol. i., page 329.

*Head of our Saviour*. No. 443.

#### HARLOW, GEORGE HENRY. 1787—1819.

A young painter of very great promise, born at London. His father, who died before he was born, was an East Indian merchant. Educated at Westminster. Studied painting under Sir Thomas Lawrence. He executed several historical pictures. His most popular work was the scene of the trial of Queen Catherine, from Shakspeare's *Henry VIII.*, containing portraits of the Kemble family. This picture now belongs to Mr. Morrison at Basildon Park. He went to Italy to complete the groundwork of his studies, and being gifted with great rapidity of execution, finished a copy of Raphael's Transfiguration in eighteen days. He was elected a member of the Academy of St. Luke, and presented to the Pope by Canova. He died soon after his return to London in 1819, before he had completed his thirty-second year.

*The 14th Earl*. No. 349.

#### HAVELAER.

*Ruins with Vase*. No. 432.



**HAYTER, SIR GEORGE. 1792—1871.**

Son of Mr. Charles Hayter, author of a work on perspective, and teacher of drawing to the Princess Charlotte. Admitted a student at the Royal Academy, where he received two medals. Appointed portrait-painter to the Princess Charlotte. Visited Italy and resided some time in Rome, and returned to London in 1819. He had considerable occupation in portrait-painting, and went again to Italy in 1826. At Paris, in 1831, he painted the most eminent persons of the French Court, and on the accession of Queen Victoria in 1837, was appointed Historical Painter in Ordinary to Her Majesty. In 1842 he received the honour of knighthood. In 1818 he had been elected a member of the Academy of St. Luke, at Rome, and subsequently was received into the Academies of Parma, Bologna, Florence, and Venice. His principal work, "The Interior of the House of Commons," is now in the National Portrait Gallery. He died at his residence in Marylebone Road, London, Jan. 18, 1871.



*Ladies Charlotte, Louisa and Ellinor Stanley. No. 272.*

**HEEMSKIRK, EGBERT, the Younger. 1645—1704.**

Born at Haarlem, son of a painter of the same names, who also painted interiors of Dutch ale houses, with boors regaling or quarrelling, Quakers' meetings, wakes, &c. Walpole in his "Anecdotes," p. 609, calls the son a buffoon painter, and says that he was scholar of De Grebber. He visited England in the reign of King William, and was much patronized by Lord Rochester (Lawrence Hyde). His pictures are very numerous. He died in London.

*Monks. No. 95.*

**HEERE, LUCAS DE. 1534—1584.**

Born of an artistic family at Ghent. His mother, Anne Smitter, was a miniature painter. At Fontainebleau, Lucas studied the antique statues and refined his taste. At this time he married Eleanor Carboniere, and on returning to Ghent, executed several historical pictures for churches. The date of his arrival in England is not known. He was employed to paint figures of various nations to decorate a gallery for Edward, Earl of Lincoln (see Nos. 23, 24, 25, and 26). His adopted motto was, "Misfortunes teach you"—"Schade leer u." The monogram by which his pictures are known is  and .

**HILLIARD, NICHOLAS. 1547—1619.**

The most eminent miniature painter during the reign of Queen Elizabeth. Born at Exeter. Carried on the exercise of a goldsmith at the same time with painting. His father was high sheriff of Exeter and the county in 1560. The son states in one of his manuscript notes on painting, "Holbein's manner of limning I have ever imitated,



and hold it for the best." Hilliard certainly, in point of drawing, freedom and exquisite finish, stands unequalled. Donne wrote of him,

"——— a hand or eye  
 " By Hilliard drawn, is worth a History  
 " By a worse painter made."

He painted his own wife, Alice Brandon, daughter of John Brandon, Chamberlain of London, in 1578, when she was twenty-two. His own portrait when only thirteen, in 1560, is still in existence.

King James gave him a special and exclusive licence to draw or permit to be drawn or engraved any portraits of the Royal family. Hilliard died 7th January, 1619, and was buried in St. Martin's-in-the-Fields, Charing Cross.

*Queen Elizabeth.* No. 215 C.  
*Drake.* No. 215 F.

#### HOLBEIN. 1495—1543.

Johannes or Hans Holbein was born at Augsburg, 1495. His father was a painter of considerable ability. He quitted Augsburg in 1516 and proceeded to Switzerland, and in three years after settled at Basle, where he decorated the Council-room of the Town Hall with frescoes, 1521-22. In 1526 he painted the famous picture of the Burgo-master Meier, and a fanciful portrait called "*Lais Corinthia*." Paucity of work and the prevalence of the plague seem to have driven him from Basle, and in the autumn of 1526 he arrived in London, strengthened by recommendations from Erasmus, and took up his residence with Sir Thomas More at Chelsea. In 1529 he returned to Basle, where he was busily occupied till 1531, at the end of which year he appears to have been once more established in London, and principally occupied in painting portraits of his German friends connected with the Steel-yard, where he decorated their hall on the banks of the Thames with allegorical pictures, called "*The Triumph of Riches*" and "*The Triumph of Poverty*." His earliest portraits of Henry VIII. appear to belong to the year 1533. He painted Anne Boleyn, Jane Seymour, and the Princess Elizabeth. His fine cartoon drawing of Henry VIII. for the Privy Chamber at Whitehall belongs to 1537. The finished picture was destroyed by fire. In 1538, as the King's painter, he went abroad to Brussels, to take the portrait of the Duchess of Milan. In the same year, being solicited, he returned to Basle, but for a short time only. He executed a fine portrait of Prince Edward as a child with a rattle, and presented it to the King as a new year's gift in 1539, and in the following summer went to Cleves to paint the Duke's daughter Anne, whom Henry VIII. eventually married.

Holbein died of the plague in London, 1543, four years before Henry VIII., and not in the year 1554, as erroneously supposed to have been the case till the discovery of his will by Mr. Black in 1861.





This important fact entirely sets aside the claims of many portraits of persons belonging to the subsequent period as productions of Holbein. Edward VI. as King, and Mary as Queen, were completely removed beyond the pale.

*Boj's Head (attributed to).* No. 104.

*London Collection.* *Brandon, Duke of Suffolk (supposed).* No. 466.

#### HONDECOETER, MELCHIOR. 1636—1695.

The most distinguished of all painters of birds. Born at Utrecht, 1636. His father, Gysbrecht Hondecoeter, was also a skilful painter of domestic fowls; he died about 1654, after which the son Melchior was placed under the care of his uncle, Jan Baptist Weenix. The composition in his larger pictures is well arranged, and the colouring rich, powerful, and beautifully harmonized. He died in 1695. His great-grandfather was Marquis of Westerlo.

*Eagles and Dead Land.* No. 53.

*Pheasant and Hen.* No. 98.

*Cock and Monkey.* No. 244.

*Cock and Hen.* No. 249.

*Monkey and Birds.* No. 348.

#### HONDIUS, ABRAHAM. 1638—1695.

A spirited painter of wild animals and the chase. Born at Rotterdam. His dogs are excellent, almost equal to those of Snyders and Fyt. Stanley, in his "Synopsis," considers his style to approach that of Velasquez when painting those animals. He resided a considerable time in London and died there. His best picture was a dog-market. He also painted fire and candle-light subjects. A stag-hunt in the Houghton Gallery was much admired.

*Death of the Stag.* No. 456.

*London Collection.* *Boar Hunt.* No. 502.

#### HONTHORST, GERARD, known in Italian schools as "GHERARDO DELLE NOTTI." 1592—1660.

Born at Utrecht, and favourite painter to the Queen of Bohemia. He studied at Rome, and attained great mastery in drawing. His shadows, from a special love of candle-light effects, are frequently dark and hard. His first instructor, Bloemart, infused into him the bold forms of Rubens, which, although his colour was of a different and more opaque character, being grafted on that of Guercino, he never lost. Joachim Sandrart, his pupil, accompanied him to England, and had much occupation as a copyist. He painted Charles I. and his family, and the Duke of Buckingham. Rubens admired his works. Honthorst died at the Hague.

*Young Lady of Doughty or Patten Family.* No. 413.



**HOPPNER, JOHN. 1759—1810.**

Born in London, and one of the choristers of the Chapel Royal. Under patronage of the Prince of Wales, he became a very fashionable portrait-painter. He was elected Associate of the Royal Academy in 1793, and a Member in 1795. He contributed 166 works to the Academy Exhibitions. Lawrence wrote thus of him after his death : " You will believe that I sincerely feel the loss of a brother artist from " whose works I have often gained instruction, and who has gone by my " side in the race these 18 years."

**HOSKINS, JOHN.**

A distinguished miniature painter during the reign of Charles I. Began first of all with oil painting. Sir Kenelm Digby speaks most highly of his " Paintings in little," adding that he pleased more than Vandyke. He signed his works with the initials **HH**

*Queen Henrietta Maria.* No. 215 E.

**HUDSON, THOMAS. 1701—1779.**

A clever portrait-painter, but now principally remembered as the master of Sir Joshua Reynolds. Studied under Richardson, whose daughter he afterwards married. He painted two well-known portraits of Handel. His chief work is the large family picture of the second Duke of Marlborough at Blenheim. His portraits were accurate, and finished with scrupulous care. Both he and Wood excelled in painting white satin.

*Lord Strafford.* No. 179.

**HUGGINS, WILLIAM.**

Born, 1820, at Liverpool, where he acquired his first knowledge of art. Painted portraits and classical subjects. Since 1846 he has regularly exhibited at the Royal Academy, and principally horse and cattle subjects, wild animals and fowls.

*Bentley and Keel.* No. 359.

**HUGHTENBURG, JAN VAN. 1646—**

Born, 1646, at Haarlem, and studied under John Wyck. After visiting Italy he settled in Paris, and in 1670 returned to Holland. Painted scenes from the campaigns of Prince Eugene and the Duke of Marlborough, which have been engraved. Hughtenburg's best works surpass those of Vander Meulen, and approach those of Wouwerman. His etchings are very spirited. His signature is **JVB** or **JHVN**

*Turks and Christians.* No. 296.



**HURLSTONE, FREDERICK YEATES. 1800—1869.**

Born in London, and studied under Lawrence, Beechey and Haydon. Received a gold medal at the Royal Academy in 1822. In 1830 he became a Member of "The Society of British Artists," after which the exhibition of his works was limited to their walls. In consequence of a visit to Italy in 1835, Mr. Hurlstone altered his style to that of painting beggar subjects. He visited Spain in 1841 and 1852. In 1854 he went to Morocco. Since the year 1835 he was President of the Society of British Artists.

*London Collection. Emma-Caroline, Countess of Derby, with her Son. No. 493.*

**HUYSMAN, CORNELIUS, called of Malines. 1648—1727.**

Born at Antwerp. Studied landscape-painting under Artois. Resided principally at Malines, where he died in 1727. His landscapes are in a grand style, with rich and harmonious colouring. In some instances the red ground on which he painted impairs the effect of his tones.

*Landscape with Column. No. 303.*

*Forest Scene. No. 38.*

**HUYSUM, JAN VAN. 1682—1749.**

Occupies the highest position as a painter of fruit and flowers. Born at Amsterdam. First instructed by his father; but the sight of some paintings by De Heem and Mignon, confirmed him in the choice of those special subjects for which he is so well known. Van Huysum was also skilful in landscapes, and his pictures in that branch of art resemble those of Lairese and Glauber. He died 8th February, 1749, aged 67. He was throughout his career especially careful in the selection and preparation of his oils and colours. (See Smith's "Catalogue Raisonné," vol. vi.)

*Flowers, painted in 1720. No. 411.*

**IMOLA, INNOCENZIO DA, whose real name was FRANCUCCI. 1494—1550.**

Born at Imola. Studied under Francia and Mariotto Albertinelli at Florence. Devoted himself afterwards to Raphael, and made use of his compositions. Settled finally at Bologna, where he died about 1550.

*Head of Virgin Mary. No. 425.*



**JANET, CLOUET or CLOET, called JEHANNET. 1500—1572.**

Born at Tours. Painter and valet to Francis I. Painted crescent devices for Henri II. and Diane de Poitiers. Moulded and reproduced in coloured wax the countenance of Francis I., and also of Henri II., for their funeral processions. He was succeeded in the office of Court painter, in 1572, by Jehan de Court.

*A French Nobleman. No. 35.*

**JARVIS, or JERVAS, CHARLES. 1675—1739.**

Born in Ireland. Studied during one year under Sir Godfrey Kneller. Norris, keeper of the Royal pictures under King William and Queen Anne, allowed him to make copies from Raphael's cartoons and other pictures under his charge. He proceeded to Paris and Italy, and in Rome applied himself seriously to drawing. He copied Carlo Maratti skilfully, and especially prided himself on his reproductions of Titian. Walpole does not consider him to have been successful in catching a likeness. He signed his name Jarvis. He was on terms of intimacy with Pope, and gave him instruction in the art of painting. Pope addressed verses to him, and he is mentioned by Gay in his congratulatory poem to Pope. "Thee Jervas hails, robust and debonair." His name frequently occurs in Swift's correspondence. Good portraits by him of Swift are at Knole, and in the National Portrait Gallery. At Knole, also, is his portrait of Addison. He translated Don Quixote. He revisited Italy in 1738, and died shortly after his return. His picture of Addison at Knole is signed "C. Jarvis;" his letter to Swift, dated Nov. 1734, is signed "Chas. Jarvis."

*Duchess of Orleans (after Lely). No. 76.*

*Countess of Sunderland. No. 78.*

*King Charles II. No. 362.*

**JONSON, CORNELIUS VAN CEULEN. 1590—1665.**

A very excellent Flemish portrait-painter. His family apparently belonged to Keulenburg, a town on the Rhine, between Rotterdam and Arnheim. Weyerman gives the earliest account of him under the name of Cornelius Jonson van Keulen. His pictures vary in date from 1624 to 1660.

He dwelt in the Blackfriars from the year 1618, and afterwards near Barhamdown, in Kent. In 1648, during the distractions of the Civil War, he obtained a Parliamentary licence to retire with all his property to his native country. He settled first at Mideburg, and finally at Amsterdam. His sister married Nicholas Russell, King's jeweller, and Theodore Russell, their eldest son, became a painter, and excelled in making reduced and delicate copies from Van Dyck. The son of Theodore, named Anthony Russell, also a painter, imparted to Vertue many valuable





artistic traditions, which rendered especial service to Walpole when compiling his "Anecdotes of the Arts in England."

*Duke of Newcastle (?)*. No. 3.

*Countess of Derby (Miniature)*. No. 216 B.

**KAUFFMAN, MARIA ANGELICA**, married to **ANTONIO ZUCCHI**, but generally known as **ANGELICA KAUFFMAN**. 1741—1807.

Born at Coire, daughter of a Swiss portrait-painter. Her talent for music equalled that for painting. Her father took her to Milan in 1757, and afterwards to Naples and Rome. Winckelmann was a great admirer of her artistic accomplishments, and also of her ability in speaking various languages. In 1765 she visited Bologna and Venice, and in 1766 accompanied Lady Wentworth to England; here she became one of the original Members of the Royal Academy at its foundation in 1769. In 1781 she married Antonio Zucchi, a Venetian painter, who had become an Associate of the Royal Academy in 1770. The union was an unhappy one, and after the death of her father Angelica retired to Rome with her husband, whom she survived, and died there, November 5th, 1807.

*Return of Telemachus*. No. 87.

*Parting of Ulysses*. No. 90.

*The 12th Earl, with his Countess and Child*. No. .

**KNELLER, SIR GODFREY**. 1648—1723.

A prolific and industrious portrait-painter, but incapable of designing history or executing landscape. His pencil has produced a few pictures of rare excellence, and many also that are absolutely discreditable to his profession. He lived and worked for money. He is the only painter in this country who has attained the distinction of hereditary honours; a baronetcy was conferred on him by George I.

He was born at Lubeck, studied painting under Bol, and is said even to have received some instructions from Rembrandt himself. He went to Italy in 1672, and resided some time in Venice. He and his brother, John Zachary, arrived in England in 1674. The Duke of Monmouth being pleased with Godfrey's pictures, obtained commissions for him from the Royal family. Ten sovereigns sat to him. He also frequently painted Marlborough, Newton, Dryden, Betterton, and many of the most distinguished characters of the Court. His most effective portraits, free from ordinary conventionalities, with great power of light and shadow, are Carreras and the Converted Chinese. His inordinate vanity made him the subject of many amusing stories and harmless jokes. Pope, Dryden, Steele, and Prior, condescended in turn to sing his praises. He died at Whitton, where he was buried after his body laid in state. He died very wealthy, but left no son. His wife, Susannah Cawley, daughter of the minister of Henley-upon-Thames, survived him, and lies buried away from him at Henley. Kneller lost 20,000*l.* in the South Sea bubble,



and yet, after living magnificently, bequeathed an estate of nearly 2000*l.* per annum.

*Countess of Anglesea.* No. 159.

*Honourable Miss Savage.* No. 161.

*James, 10th Earl.* No. 162.

*Lady Elizabeth Stanley.* No. 163.

*Honourable Chas. Stanley.* No. 164.

*Himself, when young.* No. 367.

**KONINCK.** See **DE KONINCK**, No. 9.

**LAER, PETER DE**, called **BAMBOCCIO**. 1613—1673.

A spirited Dutch painter of figure-subjects, especially drolls and peasants, more, however, Italian than Dutch in character. Born at the village of Laaren, of parents in easy circumstances. He went to Italy when young. The name of Bamboccio is supposed to have been given to him in Rome from the peculiar deformity of his body. He resided sixteen years at Rome, and lived on terms of close intimacy with Claude and Nicholas Poussin. They made excursions together into the country, and took sketches of monuments, which may frequently be recognized in the backgrounds of Laer's peculiar compositions. His effects of atmosphere are peculiarly successful. He treated low subjects in an elevated style. He finally quitted Rome in 1639, and settled at Haarlem, where he died in 1673. Some of Jan Miel's pictures are attributed to him.

*Farrier's Shop.* No. 60.

**LANFRANCO.**

*His own Portrait.* No. 119.

**LANGEN, JAN.** See **BOCKHORST**.

*Nymphs Sleeping.* No. 447.

**LAURI, FILIPPO.** 1623—1694.

Born at Rome. Assisted Claude in painting figures into his landscapes. Succeeded best in subjects of a Bacchanalian character. His pictures of the ecstasy of St. Francis are well known.

*Boat of Life (from Preston House).* No. 430.

*Agony in the Garden.* No. 410.

**LAWRENCE, SIR THOMAS, P.R.A.** 1769—1830.

Born at Bristol. His father was an innkeeper at Devizes. At the early age of ten he began to take crayon portraits at Oxford, and



soon after established himself at Bath, where he met with extraordinary success. In his seventeenth year he commenced oil painting, and in 1787 entered as a student in the Royal Academy of London. He was elected an Associate in 1791, and in 1794 became a full Academician. On the death of West, in 1820, he was appointed President. His contributions to the Exhibitions amounted to 311. His pictures vary very much in merit. He was a man of handsome person, excellent manners, and exquisite taste. The collections which he formed of drawings by the great masters were dispersed after his death, but many of the finest have since been happily recovered and secured for our public collections. He died unmarried, in Russell Square, 1830.

*Edward, 13th Earl.* No. 42.

*Elizabeth Farren, whole length (copied by Stevenson).* No. 183.

*Lady Charlotte Hornby.* No. 186.

*Charlotte, Lady Stanley.* No. 189.

**LEANDRO**, a Saxon artist whose real name is **CHRISTIAN REDER**.  
1656—1729.

He visited Rome in 1686. His battle pieces, between the Christians and the Turks, are well composed, and touched with great spirit.

*Battle (in style of).* No. 296.

**LEAR, EDWARD.**

*Italian Landscapes.* Nos. 351 and 360.

*Windsor.* No. 353.

*Athens.* No. 355.

*London Collection. St. Leonard's Hill.* No. 491.

**LELY, SIR PETER.** 1617—1680.

The chief painter of the reign of Charles II. The name of his father, a captain of infantry, was *Vander Faes*.

He was born at Soest, in Westphalia, and studied under Grebber at Haarlem. On hearing of the death of Van Dyck he determined to try his fortune in England. He painted landscapes, a branch of art in which the backgrounds of his subsequent portraits show that he had attained unusual mastery. Few artists ever exceeded Lely in the bold manipulation and the clever arrangement of his draperies. Lely was recommended to King Charles I. by William of Orange, in 1643, and painted many royal portraits. His productions during the troubled period of the Commonwealth are not very generally known. He painted one of the best portraits of Oliver Cromwell, although Walker was more universally in favour with the Parliamentarians. Lely, on the accession of Charles II., lent himself to meet the altered taste and habits of the times, and portrayed all the ladies constituting his abandoned Court in such a way as entirely to





satisfy his Royal master, and gratify what apparently became the ruling fashion in both sexes. He died suddenly, whilst painting the Duchess of Somerset, and was buried in Covent Garden Church. The bust on his monument was carved by Gibbons, and his epitaph composed by Flatman.

*1st Duke of Ormond (copy).* No. 19.

*Charles, 8th Earl.* No. 152.

*Himself when young.* No. 365.

#### LIEVENS, JOHN. 1607—1663.

Born at Leyden, 1607. Placed at ten years of age with Peter Lastman. Became an imitator of Rembrandt, and succeeded in this line especially with his etchings. Reported to have visited England in 1630 and to have painted King Charles I. and some of the nobility. The time of his death is uncertain. He signed his name on his etchings "Joannes Lyvyns." His portrait is included by Van Dyck in his "Centum Icones."

*Old Man with a Skull.* No. 14.

*Van Tromp.* No. 390.

#### LINGELBACH, JAN. 1625—1687.

An eminent painter of out-of-door subjects, especially the exteriors of buildings, market-places, and sea-ports. Born at Frankfort-on-the-Maine. Went whilst very young to Amsterdam, and afterwards to Paris, where he resided from 1642 to 1644. He spent six years in Rome, and in 1650 returned to Amsterdam, where he finally settled and made abundant use of the materials which he had obtained whilst sketching in Italy. His pictures of fairs are excellent. Lingelbach frequently introduced figures and animals into the pictures of Wynants and Ruysdael. His style approached that of Wouwerman and Jan Asselyn. His handling is free and neat, and his colouring clear. His skies and distances are remarkable for aerial perspective. (Stanley's "Synopsis" and Bryan.)

*Italian Market and Port.* No. 91.

*Dressing a Man's Leg.* No. 102.

#### LORME, A. DE, or L'ORME.

A Dutch painter of interiors of churches with singular force of effect. No account of his life. Stanley classifies his name under Orme.

*Interior of a Church.* Nos. 88 and 109.

#### LORRAINE. 1600—1682. See GELLÉE.

Both by Nagler, and Villot in his excellent Catalogue of the Louvre, and also in Miss Farquhar's Biographical Catalogue of



Italian Painters, edited by R. N. Wornum, 1855, the heading Gellée has been adopted. In the National Gallery Catalogue, and the Manchester Exhibition Catalogue, 1857, the name Claude was preferred as being more immediately known. Bryan, edited by Stanley, gives his biography under the heading Lorraine.

**LUCATELLI, ANDREA. 1660—1741.**

Son of Pietro Lucatelli, a scholar of Ciro Ferri; studied probably under his father. He was a landscape and architectural painter. His style resembles that of Orizzonte. He painted in conjunction with Paolo Anesi at Rome. He was the principal Italian landscape painter of his time, and excelled in his pictures of ruins.

*St. Peter's at Rome. No. 340.*

**MANGLARD, ADRIEN. 1688—1761.**

A distinguished landscape painter and engraver, remarkable for the richness of his tones, especially in skies. As the instructor of Joseph Vernet, by whom he was surpassed in sea pieces, Manglard is especially to be remembered. He was born in Paris, and went early to Rome, where his works were highly appreciated, and died there in 1761. His countrymen did not sympathize in his productions. His best works, according to Goethe and Nagler, are in the Ruspoli and Colonna Palaces and Villa Albani at Rome. His etchings are numerous and highly valued.

*Sunrise. No. 32.*

*A Sea-haven. Nos. 92 and 96.*

**MARATTA, CARLO, or MARATTI. 1625—1713.**

Called "Carlo delle Madonne." Born at Camurano, near Ancona, 1625. Studied under Andrea Sacchi. He devoted his attention especially to the works of Raphael. He cleaned and restored with great care his frescoes in the Vatican and in the Farnesina Palace at Rome. He enjoyed an unrivalled reputation in his day. The name is written indifferently Maratti and Maratta. Died at Rome, 15th December, 1713.

*Vision of St. Anthony. No. 26.*

*London Collection. The Virgin Triumphant. No. 475.*

**MARLOW, WILLIAM, F.S.A. 1740—1800.**

A pleasing landscape painter. Pupil of Scott, the marine painter. He painted and etched some Italian views. In his English scenery he approaches the manner of Wilson.

*Moonlight. No. 359.*



**MATSYS, QUINTIN. 1466—1530.**

Known as the Smith of Antwerp. Born at Louvain, and followed his father's occupation as a worker in iron. Settled at Antwerp in 1490, and was admitted a member of the Academy in the year following. He received some instruction from Vander Weyden. The "Taking down from the Cross," painted by Quintin in 1508, is one of the principal treasures in the Antwerp Museum. His wonderful power of elaborate execution almost in some instances equals that of Van Eyck. The so-called "Misers" at Windsor Castle, is the subject by which he is best known, and one which he several times repeated with variations. His own portrait is in the Gallery at Florence. Albert Dürer paid him a visit at Antwerp in 1520. He wrote his name in various ways. Died in the Carthusian Convent at Antwerp, 1530.

*Young Man with a Book.* No. 364.

**MERIAN, MARIA SYBILLA. 1647—1717.**

A skilful paintress of flowers and insects. Born at Frankfurt, and received instruction from her father-in-law, Jacob Murel, a flower painter of considerable repute. She afterwards perfected herself under Abraham Mignon. In 1665 she married John Andrew Graff, an artist of Nuremberg. A volume of her drawings is in the Sloane collection in the British Museum. She died at Amsterdam.

*Insects.* Nos. 291 and 298.

**MIEL, JAN. 1599—1664.**

Called also Bicker, and by the Italians "Giovanni della Vite," was born near Antwerp, 1599. Studied under Gerard Seghers. He afterwards attached himself to the school of the Caracci in Bologna and Rome. He was employed by the Pope, and finally entered the service of Charles Emanuel, Duke of Savoy, by whom he was knighted. He imitated the style of Peter van Laer, called Bamboccio, with great success. A pastoral scene by him in the Gallery at Florence is quite in that manner. ("Galleria di Firenze," vol. iv. tav. 38.) Died at Turin, 1664.

*Gamblers.* No. 73.

**MIREVELT, MICHAEL JANSON. 1568—1641.**

Born at Delft.

*Lady in white lace falling band.* No. 82.

**MOLA, PIETRO FRANCESCO. 1612—1668.**

Son of an architect, Giovanni Battista Mola. Born near Milan, 1612. Placed by his father in the school of the Cavaliere d'Arpino



at Rome; studied at Venice; and finally adopted the manner of Albani and Guercino. The latter painter exercised much influence on him for light and shade. His style of colouring is generally strong, with forcible shadows and vigorous action. Mola became President of the Academy of St. Luke at Rome, where he died in 1668. He produced several etchings.

*Riposo.* No. 21.

*Old Man's Head.* No. 117.

*Arethusa.* No. 254.

*Narcissus.* No. 433.

#### MOLLINEUX.

*Borromean Islands (after Tillemans).* No. 281.

*English and Dutch Fleet in 1729.* Nos. 240 and 241.

#### MONNOYER. See BAPTISTE.

*Flowers.* Nos. 10, 12, 278.

#### MORALES.

*Christ with the Cross.* No. 285.

#### MORE, SIR ANTONIO (ANTONIJ MORO). 1525—1575.

Born at Utrecht in 1525. Scholar of Jan Schoorel. An eminent painter of the Dutch School. Employed by the Emperor Charles V. at Madrid and Lisbon. Went to London to paint Queen Mary's portrait previous to her marriage with Philip II. of Spain. He continued attached to this monarch, and returned with him to Madrid; but having incurred the displeasure of the Inquisition, he escaped to his native country, where he lived under the protection of the Duke of Alva. He died at Antwerp, 1575.

*Unknown Male Portrait, dated 1574.* No. 46.

#### MORONE.

*With Titian and Tintoretto.* No. 35.

#### MÜNTZ, J. H.

Not known whether a foreigner. Was much in the service of Horace Walpole, and made many views about his villa at Strawberry Hill. He published a book on *encaustic* painting in 1760, and exhibited a landscape painting by that process at the Spring Garden Exhibition in 1762. Having married one of Mr. Walpole's servants, he was no longer





continued in his employment. The last time that he exhibited any of his works was in 1763. (Edward's "Anecdotes.")

*Edward IV. and Caxton (copy).* No. 214.

*Woman paring Turnips.* No. 294.

**NUZZI, MARIO, called DAI FIORI. 1603—1673.**

Born at Penna. Pupil of his uncle Salini. He principally painted bird, fruit, and flower pieces. His pictures have unfortunately darkened by time. Died at Rome.

*Concert of Birds.* No. 299.

**OLIVER, ISAAC, or rather OLIVIER, for so he always wrote his name. 1556—1617.**

One of the earliest and most celebrated English painters in miniature. Stated by Burton to have been settled at East Nortin in Leicestershire in 1570. Formed his style from the works of Zucharo. He was more directly the pupil of Hilliard. Died at his house in the Blackfriars, London, 1617, aged 61. He painted all the most distinguished personages of his time.

*Elizabeth of Bohemia.* No. 215 A.

*Earl of Essex.* No. 215 G.

*Frances, Countess of Essex and Somerset.* No. 217.

**OLIVER, PETER, or OLIVIER. 1594—1654 (approximate).**

Son of Isaac Oliver. Devoted himself more particularly to copying the most celebrated works of the great masters, on a small scale, in water colours. Several specimens exist in the Royal collection. His portrait, painted by Hanneman, is at Hampton Court Palace.

*Himself and his Wife.* No. 233.

**ORIZZONTE, JAN FRANCIS VAN BLOEMEN. 1656—1740.**

Although born at Antwerp, his taste and subjects, from a long residence in Italy, are completely Italian. He was much influenced by the works of Gaspar Poussin, and generally derived his scenery from Tivoli and the environs of Rome.

*Garden Scene.* Nos. 382 and 385.

**OSTADE, ISAAC. 1617—1654.**

Born at Lubeck, about 1617. Pupil of his brother Adrian, and for a considerable period adopted his manner. He afterwards altered his style selected out-of-door scenes, country inns, fairs, and winter



scenes. His pictures are rare, and command a high price when of the best quality. They generally present a rich glow of colour, tenderly harmonized and most skilfully graduated. (Smith's Cat., vol. i. p. 179; and Stanley's "Synopsis," p. 56.)

*Dutch Conversation.* No. 8.

*Skating Scene.* No. 52.

**PALAMEDES.** See **STAEVAERTS** or **STEVERS**.

*Officers and Drummer.* No. 74.

**PANNINI, GIOVANNI PAOLO.** 1695—1768.

Born at Piacenza. Scholar of Lucatelli and Luti. His Roman ruins, landscapes, and architectural subjects are in high estimation. His figures are numerous and skilfully introduced.

*Belisarius among Ruins.* No. 286.

*Scipio at Carthage.* No. 288.

*Ruins.* No. 256.

**PELLEGRINI, ANTONIO.** 1674—1741.

Born at Venice. Pupil of Sebastiano Ricci, remarkable for invention and rapidity of execution. The Duke of Manchester invited him to England, and many of his works, both history and portraiture, are at Kimbolton. He executed ornamental works for the mansions of the nobility.

*Scipio.* No. 262.

*Lot.* No. 263.

*Judith.* No. 264.

**PETITOT, JEAN.** 1607—1691.

Born at Geneva. Began life as a jeweller. Carried enamelling to great perfection, and applied it to portraiture with perfect success. Practised his art in France and in Italy. In England, Sir Theodore Mayerne, the distinguished chemist, afforded him valuable assistance. King Charles I. gave him apartments in Whitehall. He followed the Royal exiles into France, and obtained the patronage of Louis XIV. till the revocation of the Edict of Nantes, when, being a zealous Protestant, he retired into Switzerland.

*Marie d'Autriche (enamel).* No. 215 D.

**PHILIPS, CHARLES.** 1708—1747.

Son of Richard Philips. A portrait-painter much patronised by the nobility of his day. He married in 1738, and resided in



Queen Street, St. Giles's-in-the-Fields. His larger pictures are weak, but his smaller figures, as introduced in "Conversation Pieces," are spirited and truthful. Some of his best pictures in the latter class are to be seen at Windsor, Warwick Castle, and Knole.

*Thos. Wilson, Bishop of Sodor and Man. No. 371.*

**PICKERSGILL, HENRY WILLIAM, R.A. 1782.** (Still living.)

Born in London, 1782. Educated at Poplar. Placed for three years with George Arnald, A.R.A., a landscape painter of moderate abilities. Admitted a student of the Royal Academy by Fuseli in 1805. He soon exchanged the historical and poetical style for portraiture, in which, after the death of Phillips, when most of the scientific and artistic celebrities sat to him, he achieved a very decided success. He was elected Royal Academician in 1826, and succeeded Mr. Uwins as librarian to the Royal Academy in 1856.

*Colonel Stanley. No. 270.*

**PINAS, HANS. 1570—**

Born at Haarlem. Accompanied Peter Lastman, who afterwards became the instructor of Rembrandt, to Italy, where he studied some years. His most esteemed work is a picture of Joseph and his Brethren in the great church at Haarlem. He painted a landscape with the story of Salmacis and Hermaphroditus, which was engraved in 1623 by Magdalen Passe.

*London Collection. St. Gregory. No. 468.*

**POELEMBURG, CORNELIUS. 1586—1660.**

An excellent painter of cabinet pictures. Born at Utrecht. Scholar of Bloemart. Visited Italy. Came to England in 1637, where he was patronized by Charles I. and the Royal family. Returned to his native city, and died there in 1660. He introduced figures into the landscapes of Claude, Jan Both, and Kierings.

*Diana and Nymphs. No. 72.*

*Italian Ruins. No. 414.*

**POURLENS,**





**POUSSIN, GASPAR. 1613—1675.**

His real family name was Dughet, of French origin. Born in Rome, and brother-in-law of Nicholas Poussin, who had married his sister. He is essentially a landscape-painter, and his scenery is generally adopted from the neighbourhood of Rome, Tivoli, and Frascati. After seeing the works of Claude Lorraine his style of painting became less heavy and sharply defined. He died at Rome, in 1675. Nicholas Poussin frequently added the figures to his landscapes. He has Italianized his name on some of his etchings by signing himself "Gasparo Duche."

*Landscapes.* Nos. 65, 67, 123, 405.

*London Collection. Landscape.* No. 503.

**POUSSIN, NICHOLAS. 1594—1665.**

Born at Andely, in Normandy, of a noble family formerly resident at Soissons. Placed by his father to learn the principles of painting from Quintin Varin, Poussin proceeded, in 1612, to Paris, where he studied under various masters, and worked especially from prints and drawings after Raphael and Giulio Romano. In his 30th year he visited Rome, where, under the influence of Du Quesnoy (il Fiammingo), with whom he resided in the same house, Poussin began assiduously to study the remains of ancient bassi relievi, and even modelled some of those sculptures. He studied anatomy practically, and worked also in the school of Domenichino, whose style of colouring, grafted upon the severe composition of antique sculpture, may be recognised in many of his best productions.

"Like Polidoro, he studied the ancients so much that he acquired a "habit of thinking in their way, and seemed to know perfectly the "actions and gestures they would use on every occasion."

Marino, the Italian poet, introduced him to the Cardinal Barberini, for whom he painted some of his most celebrated works. But Poussin suffered severely at this period from pecuniary difficulties. In 1640 he returned to Paris, and was introduced by Cardinal Richelieu to Louis XIII., who gave him apartments in the Tuileries, and appointed him his painter-in-ordinary.

He returned to Rome in 1642, and remained there to the period of his death, November 19th, 1665. He was buried in the church of San Lorenzo, in Lucina. Poussin excelled also in landscape-painting, and instructed Gaspar Dughet, whose sister he had married in 1629, and who became known afterwards, through this connection, as Gaspar Poussin. Many of the figures introduced into the landscapes of the latter are said to have been designed by Nicholas himself. (Wornum, Smith, Bryan, and Farquhar's "Italian Painters.")

*Polyphemus.* No. 451.

*Woman of Megara.* No. 79.

*The Arts of Rome.* No. 130.



**RAMSAY, ALLAN. 1709—1784.**

Son of the author of the "Gentle Shepherd." Born at Edinburgh; studied in Italy, where he was thoroughly well grounded in the principles of drawing; returned to Edinburgh, and soon after settled in London. Through the influence of his countryman, Lord Bute, he was introduced to George, Prince of Wales, who, on his accession to the throne, appointed him Court Painter. He executed numerous full-length portraits of that monarch and Queen Charlotte and their family. He visited Rome four times. His works are distinguished by propriety and a certain refinement of nature. His attitudes are never extravagant, and all parts of his pictures are carefully finished. His colouring was powerful, but without that boldness or grasp of treatment which characterizes the works of Sir Joshua Reynolds, his successor. He died, soon after landing at Dover, from his last Continental expedition. Somerville, the poet of the Chace, addressed some verses to him.

**RECCO, CAVALIERE GIUSEPPE. 1634—1695.**

A clever painter of still-life, fruit, fish, and hunting subjects, Born at Naples, where his works are principally to be found. Pupil of Aniello Falcone. Visited Madrid when Luca Giordano was established there. Died at Naples, 1695.

*Flower-piece. No. 121.*

**REDER, CHRISTIAN. See LEANDRO.**

*Battle Piece. No. 296.*

**REINAGLE, PHILIP, R.A. 1749—1833.**

Pupil of Allan Ramsay. Preferred painting landscapes, sporting subjects, and still life. Assisted Barker in painting his panoramas of Rome, Gibraltar, and many others. He became a student of the Royal Academy in 1769, and a Royal Academician in 1812. Died at Chelsea in November, 1833. His son, Richard Ramsay Reinagle, born 1775, manifested considerable talent, and was elected R.A. in 1823. This honour, however, he was compelled, under painful circumstances, to relinquish.

*Landscape. No. 379.*

**REMBRANDT, HERMANSZON. 1606—1669.**

Born at Leyden, July 15, 1606. Was placed at the Latin school there with a view to his studying jurisprudence afterwards at the University, but his strong predilection for art induced him to enter the



school of Jacob van Swanenburg, and after three years he studied under Pieter Lastman, at Amsterdam, and Jacob Pinas (*see London Collection*, No. ) at Haarlem. Having been successful in his art, he settled finally at Amsterdam, and in 1634 married Saskia Uilenburg, a lady of considerable fortune. She died in 1642. He married again, but of his second wife little is known. The ways of Rembrandt appear to have been improvident. In 1656 he was publicly declared insolvent. His abilities in etching were equal to his skill as a painter, and his works, in their various states, have always commanded high prices. He died at Amsterdam, and was buried in the Westerkerk there, October 8th, 1669.

*Belshazzar's Feast.* No. 70.

*London Collection. Joseph's Garment.* No. 494.

*Rabbi's Head.* No. 495.

#### REYNOLDS, SIR JOSHUA. 1723—1792.

Born at Plympton in Devonshire, July 16, 1723; the son of a clergyman and master of the Grammar School. Originally intended for the medical profession, but the sight of Richardson's Essay on Painting determined him to pursue art. In 1741 he was accordingly placed with Hudson, the most fashionable painter of the day. In 1746 he established himself as a portrait-painter in St. Martin's Lane, and three years later sailed for the Mediterranean in the ship of his early patron, Captain afterwards Lord Keppel. From Algiers he proceeded to Italy, where he studied in the principal cities, and returned home by way of Paris late in 1752. He became the intimate friend of Dr. Johnson and Burke. On the foundation of the Royal Academy in 1768, Reynolds was nominated President, and he received the honour of knighthood in the same year. From that period he annually, on the occasion of the distribution of prizes, delivered those discourses on art which to this day form the favourite manual of students in this country. Between the opening of the first exhibition in 1769 and the year 1790, Sir Joshua exhibited no less than 244 pictures.

He died unmarried at his residence in Leicester Fields, and was interred in St. Paul's Cathedral. Burke wrote of him the day after his death the following:—"Sir Joshua Reynolds was on very many accounts one of the "most memorable men of his time. He was the first Englishman who "added the praise of the elegant arts to the other glories of his country. "In taste, in grace, and facility; in happy invention, and in the richness "and harmony of colouring, he was equal to the greatest masters of the "renowned ages."

*Lucy Smith, Lady Strange.* No. 181.

#### RIBERA, GIUSEPPE. Commonly known as LO SPAGNOLETTO. 1588—1656.

Born in Spain at Xativa, near Valencia, January 12th, 1588. Pupil of Ribalta. Studied in Rome, and imitated the style of



Michel Angelo da Caravaggio. At Parma he was much impressed by the works of Correggio. He finally settled at Naples, having married the daughter of a rich picture-dealer. In 1630 he was elected a member of the Academy of St. Luke at Rome, and in the same year entertained Velasquez at Naples. He etched a few plates. The exact place and date of his death are not known.

*San Giacomo della Marca.* No. 16.

*St. Bartholomew.* No. 116.

*Jacob with Sheep.* No. 127.

*St. Jerome.* No. 387.

*London Collection.* *Himself.* No. 496.

#### **RICHMOND, GEORGE, R.A.**

Born 1809. Son of an artist. Became a student of the Royal Academy in 1824, elected Associate of the Royal Academy in 1857.

*London Collection.* *Drawings of the present Earl and Lady Emma Talbot.* Nos. 488 and 489.

#### **ROMANELLI, GIO. FRANCESCO. 1610—1662.**

Born at Viterbo. Studied at Rome under Domenichino and Pietro da Cortona. Patronized by Bernini, who opposed him to Carlo Maratti. He resided eight years in France under the protection of Cardinal Mazarin. He decorated some of the ceilings of the Louvre with subjects from the *Æneid*, and was rewarded for it by being made a knight of the order of St. Michael. He was more accustomed to work in fresco than in oil.

*Orpheus.* No. 251.

*Omphale.* No. 253.

*Galatea.* No. 255.

#### **ROMANO, GIULIO PIPPI. Commonly called ROMANO. 1492—1546.**

Born at Rome. Placed at a very early age by his father with Raphael, and became his most distinguished scholar and assistant. He and Gianfrancesco Penni were the co-heirs of Raphael's artistic effects. They completed his frescoes in the Vatican. Giulio's greatest work in after-life was the decoration of the Palazzo del T, at Mantua, where he died. A document was found at Mantua which implied that he was born in 1498 instead of 1492, as stated by Vasari. Giulio was also celebrated as an architect.

*The Graces, after Raphael.* No. 99.

#### **ROMNEY, GEORGE. 1734—1802.**

One certainly of the three greatest portrait painters that flourished in England during the last century. Lord Thurlow had





declared himself to be "of the Romney faction." Reynolds was aware of, and generously admitted his power. Romney began with but a small share of the advantages of education. He was born near Dalton, in Lancashire, and for some time followed his father's calling, that of a cabinet maker. The only regular instruction which he obtained in art was from a portrait painter at Kendal, named Steele. He married at the age of 22, came alone to London in 1762, where he soon obtained a premium from the Society of Arts. He spent two years abroad, from 1773 to 1775, in Italy and France. Found numerous sitters on his return. His disposition was retiring and unsociable; but his chief friends were Hayley, Cowper, and Flaxman. The technical ways of Romney were totally distinct from those of Reynolds and Gainsborough. He shunned all connection with academies. His works are clearly and solidly painted, devoid of glazings and those frequent retouchings in which other artists indulged. His simplicity of touch, done in the broadest and slightest manner, gave dissatisfaction and was frequently misunderstood. He seldom bestowed an equal amount of finish on his pictures, yet few modern painters have approached him in a perfect appreciation of beauty, natural ease and grace, and a rare sense of propriety whether of treatment or attitude. His poetic scenes are of a very high order, and the stateliness of his forms claims for him a position in painting similar to that which Gray occupies among poets. For Boydell's "Shakespeare Gallery," Romney produced a scene from the *Tempest*. His house in Cavendish Square was thronged with fashionable sitters, and he afterwards established himself in a magnificent gallery and studio at Hampstead. When his health and spirits began to fail he returned to Lancashire, and was affectionately received by the wife whom he had so long neglected. He died at Kendal, and was buried at Dalton, November, 1802.

*Edward, 13th Earl, and his sister. No. 184.*

*Edward, 12th Earl, full length. No. 191.*

**ROOS, PHILIP. 1655—1705.** Commonly known as **ROSA DA TIVOLI**.  
from the circumstance of his residing and studying principally at Tivoli.

He was born at Frankfort, and studied under his father, Jan Hendrik Roos, an admirable landscape and cattle painter. Philip delighted in pastoral scenes with animals the size of life. He died at Rome.

*Camel and Cattle. No. 292.*

**ROSA DA TIVOLI.** See **PHILIP ROOS.**

**ROSALBA.** See **CARRIERA.**

*Magdalen. No. 412.*

*Tyrolese Girl. No. 207.*



**ROSA, SALVATOR. 1615—1673.**

Born at Borgo di Renella, near Naples. Son of Vito Antonio Rosa, a land-surveyor, architect, and artist of moderate standing. Studied under Fracanzano, Spagnoletto, and Aniello Falcone, the latter a celebrated battle-painter. He also studied music profoundly, and several of his compositions are still deservedly popular. His intercourse with banditti, and his actual experience of a rough life, concealment in woods and caves, manifest themselves in the majority of his works. Salvator was also a poet and satirist. His "Conspiracy of Catiline," in the Pitti Gallery, is an impassioned composition; the "Belisarius," belonging to Lord Townshend, the most pathetic. Many of his large landscapes exhibit the influence of Gaspar Poussin, with figures possessing all the energy of his great instructor Spagnoletto. He is said to have taken part in the insurrection of Masaniello, and to have painted his portrait more than once.

*Stormy Sea.* No. 49.

*Hagar and Ishmael.* No. 77. *77*

*London Collection. Augurs.* No. 471.

*Landscapes.* Nos. 472 and 473.

*Glaucus and Scylla.* No. 112.

*Jonah.* No. 114.

*Poker-Paintings.* Nos. 276 and 277.

**ROTTENHAMER, JOHANN, OR HANS. 1564—1623.**

Born at Munich in 1564, and became pupil of Donauer, an obscure painter. Studied in Italy, especially at Venice. Jan Breughel and Paul Brill frequently introduced flowers and landscapes into his pictures. His pictures are gracefully designed, and many of them possess the splendour of Venetian colouring. He retired to Augsburg, and died there, 1623. He was patronized by the Emperor Rudolph II., and made a large fortune, which he did not keep. (Wornum, and Stanley's "Synopsis.")

*Holy Family.* No. 84.

*Parnassus.* No. 119.

**RUBENS, SIR PETER PAUL. 1577—1640.**

Born at Siegen, in Westphalia, June 29th, 1577, on the day of St. Peter and St. Paul. His father, John Rubens, had emigrated from Antwerp, and, soon after the son was born, settled at Cologne, where young Rubens, who was intended for the law, remained till his father's death in 1587. He studied Art at Antwerp under Adam van Noort and Otto van Veen (Otto Venius), and in the spring of 1600 went to Italy and entered the service of Gonzaga, Duke of Mantua. At Rome



and Venice he copied several pictures for the Duke. In 1605 he was sent on a mission to Philip III. of Spain, and there painted the portraits of the chief nobility. In 1608 he returned to Antwerp under the patronage of the Archduke Albert and Isabella, then Governors of the Netherlands, and married his first wife, Elizabeth, or Isabella Brandt, in the following year. He visited Paris by the invitation of Marie de Medicis, and commenced the series of pictures commemorative of her marriage with Henri IV. and her subsequent Regency. In 1628 the Infanta Isabella, having become a widow, sent Rubens on a diplomatic mission to Philip IV. of Spain, and to Charles I. of England, by whom, in 1630, he was knighted. The King of Spain bestowed the same honour on him. In the same year he married, for the second time, a beautiful young lady of sixteen, named Helena Fourment, and died, possessed of immense wealth, at Antwerp, 30th May, 1640, and was buried with extraordinary pomp in the church of St. Jacques.

*Boar Hunt (with Snyders).* No. 59.

*Seneca.* No. 94.

*Hercules and Antaus.* No. 110.

*Diana and Calisto (after Titian).* No. 115.

*Head of St. Peter.* No. 120.

*Brazen Serpent.* No. 129.

*London Collection. Negroes' Heads.* No. 469.

*Virgin and Child (in school of).* No. 483.

#### RUGENDAS, GEORGE PHILIP. 1666—1742.

A very distinguished battle painter and delineator of camp life. He also painted horse fairs. Born at Augsburg. Much influenced by the works of Borgognone. Studied at Venice and Rome. Returned to Augsburg in 1695, where, during the bombardment, capture, and pillage by the French and Bavarians in 1703, he made constant use of his pencil, and afterwards published a series of etchings from the drawings which he had made under such extraordinary circumstances. He died at Augsburg. Some large pictures by this artist are in the Royal Apartments at Hampton Court Palace.

*Landscape.* No. 419.

#### RUITZ, GONZALES.

*Landscapes.* Nos. 426 and 428.

#### RYCKAERT, DAVID. 1615—1640.

Born at Antwerp; son of Martin Ryckaert, who was a successful landscape painter, and whose portrait was included by Van Dyck in his "Centum Icones." David obtained the patronage of the Archduke





Leopold, and was appointed Director of the Academy at Antwerp. He painted figure subjects in the style of Brauwer and Teniers. His pictures were in great demand.

*A Man's Head.* No. 101.

**SCHALCKEN, GODFRIED.** 1643—1706.

Celebrated for his candle-light subjects. Born at Dort. His father, a schoolmaster, first placed him with L. van Hoogstraten. He afterwards studied under Gerard Dow, from whom he acquired the art of very highly finishing his works. He occasionally painted portraits, including one of William III., in which his Majesty had to hold his own candle. He was twice in England and obtained great practice. He became painter to the King of Prussia, and died at the Hague.

*A Student Drawing.* No. 126.

*London Collection.* *Girl with Lantern.* No. 470.

*Girl buying Eggs.* No. 505.

**SEGERS, or SEGHERS, GERARD.** 1589—1651.

Born at Antwerp; visited Rome and Spain. Imitated Michel Angelo Caravaggio. On arriving in Flanders he exchanged the style of that master with violent contrasts for the clear free style of Rubens and Van Dyck. He was very successful in devotional subjects; his compositions are judiciously arranged, his drawing more correct than with the generality of his countrymen, colouring vigorous, and chiaroscuro frequently abrupt. It is asserted that Seghers visited England. Van Dyck included his portrait in the "Centum Icones." He died at Antwerp in 1651.

*Love of the Arts.* No. 86.

*Festoon of Fruit.* No. 318.

**SHELLEY, SAMUEL.** 1750—1808.

Miniature painter. Born in Whitechapel. Formed his style upon the works of Sir Joshua Reynolds. First exhibited as a miniature painter at the Royal Academy in 1774. He was one of the foundation members of the Water Colour Society in 1804. He died in 1808.

*Children of the 13th Earl.* No. 381.

**SNYDERS, FRANCIS.** 1579—1657.

Born at Antwerp, and studied under Van Balen. Rubens frequently availed himself of his talent in depicting those animals and fruit which adorn his grandest compositions. Snyder painted large stag-



hunts, and received commissions from Philip III. of Spain and the Archduke Albert, whom he attended at Brussels. He painted frequently still life, and several enormous pictures of vegetable stalls, and larders stocked with fish and all kinds of game. His knowledge of the motion of the wilder animals may be said to be unrivalled. He died at Antwerp.

*Boar Hunt.* No. 59.

*Various Birds (in style of Maria dai Fiori).* No. 299.

**SOLE, GIUSEPPE DEL. 1654—1719.**

Son of a landscape painter. Born at Bologna. Studied under Canuti. He has been called the modern Guido. He possessed great facility of invention and a knowledge of costume and architecture.

*Sabine Women.* No. 195.

**SOMER, PAUL VAN. 1576—1621.**

Born at Antwerp, and afterwards resided with his brother at Amsterdam. It is not known in what year he came to England, but, according to Walpole, he was certainly here as early as 1606. A portrait of James I. by him is dated 1615. He was buried at St. Martin's-in-the-Fields, London, January 5, 1621. His portraits of the Earl and Countess of Arundel, at Arundel Castle, dated 1618, are very good. A picture by him at Lord Lyttelton's is signed *Van Sommer ft.* 1621.

*Anne of Denmark.* No. 58.

*Penelope, Lady Spencer.* No. 146.

**SPAGNOLETTO. See RIBERA.**

Nos. 116, 127, 387.

**STAEEVAERTS, or STEVERS. Generally known as PALAMEDES. 1604—1680.**

Anthony Palamedes, or Stevers, which was the family name, was born at Delft in 1604. Painted small pictures, called "Conversation pieces," of corps-de-garde, musical assemblies, card parties, and family groups. His pictures are refined, highly finished, and richly coloured.

*Officers and Drummer.* No. 74.

**STEENWYCK, HENRY, the Elder. 1550—**

Painter of interiors of churches by daylight and candle-light. Born at Steenwyck in 1550. The figures introduced are generally by old Franck. His torchlight scenes are excellent. His son, of the same



name, born at Antwerp, 1589, painted similar subjects, but somewhat larger, with freer figures by Van Thulden and Gonzales Coques.

*Priests of Bel feasting.* No. 301.

*Guardroom.* No. 305.

**STEVENSON.** Copy from Lawrence.

*Elizabeth Farren, afterwards Countess of Derby.* No. 183.

**STEVENS.** See **PALAMEDES.**

*Dutch Officers.* No. 74.

**STONE, HENRY.** Statuary and Painter. Died 1653.

Son of Nicholas Stone, a sculptor extensively employed to construct monuments to the nobility during the first half of the seventeenth century. He was called Old Stone to distinguish him from his brother Henry. He is buried in St. Martin's-in-the-Fields, and the epitaph, written by his youngest brother, John, begins thus: "To the memory of Henry Stone of Long Acre, painter and statuary, who, having passed the greatest part of thirty-seven years in Holland, France, and Italy, achieved a fair renown for his excellency in arts and languages, and departed this life on the 24th day of August, 1653."

*Charles I. (after Van Dyck).* No. 392.

**STORCK, ABRAHAM.** 1650—1708.

An excellent marine painter. Born at Amsterdam. His chef-d'œuvre is a large picture, in the collection of Mr. Bisschop, at Rotterdam, representing the public reception of John, Duke of Marlborough at Amsterdam. He also succeeded very highly in painting sea-storms. He produced some skilful etchings. His colouring was rich, with a total absence of gaudiness.

*Whale Fishing.* No. 445.

**STUBBS, GEORGE.** 1724—1806.

A famous painter of horses and dogs. Born at Liverpool. The precursor of Sawrey Gilpin and George Morland. At the age of thirty he went to Rome to study. He was elected an Associate of the Royal Academy of London in 1780, and declined the full honour of Academician when offered to him a year later. Many of his pictures are engraved, and some by Woollett. His work on the "Anatomy of the Horse," published in 1766, is of great practical utility to artists. He died 10th July, 1806.

*Dogs.* No. 125.



**TENIERS, DAVID. 1610—1694.**

Son of a painter of the same name. Born at Antwerp, December, 1610. His early works are thought to have been influenced by Adrian Brauwer, but he derived instruction from his father. He was patronized by the Archduke Leopold William, Governor of the Spanish Netherlands, and became his chamberlain and court painter. Teniers had the care and management of the archduke's gallery of paintings. He resided in affluent circumstances at his country-seat at Perck, a village between Antwerp and Mechlin, where he was frequently visited by the Spanish and Flemish nobility. His pictures are wonderfully various and equally numerous. He possessed an extraordinary power of imitating the styles of other painters. His first wife was a daughter of Velvet Breughel. He terminated a long and prosperous life at Brussels, in 1694, and was buried at Perck. Some of his best pictures are in England.

*Gamesters. No. 6.*

*Landscape. No. 54.*

*Hermit. No. 57.*

*Dutch Wake. No. 64.*

*Guardroom. No. 39.*

*London Collection. Smokers. No. 459.*

*Village Festival. No. 460.*

**TILBORGH, EGIDIUS (GILES) the Younger. 1655—1678.**

Son of a painter of the same name. Born at Brussels. Said to have been instructed by Teniers. His works exhibit the influence also of Brauwer and Craesbecke. The pictures of the younger Tilborgh are highly esteemed in Flanders, and are found in the best collections. His principal subjects are village feasts and peasants regaling.

*A Burgomaster. No. 34.*

**TILLEMANS, PETER. 1684—1734.**

A landscape painter and copyist of considerable talent. Born at Antwerp. Came to England with his brother-in-law, Casteels, in 1708. Some of his best pictures are at Chatsworth, and in possession of the Byron family, which afforded him several pupils. He combined with Goupy in painting scenes for the Opera House. Arthur Devis was one of his best scholars. He lived principally at Richmond, and died at Norton in Suffolk, 5th December, 1734. A clever sporting scene, dated 1725, and signed P. Tillemans, was contributed by Earl Manvers to the 1867 Portrait Exhibition, No. 387 of the Catalogue.

*Battles (after Borgognone). Nos. 289, 302, 313.*

*Views at Knowsley. Nos. 245, 247, 250. Z*

*Views at Newmarket. Nos. 246 and 248.*

*Borromeau Islands. No. 281.*





**TINTORETTO.**

*Nicodemus.* No. 24.

*Himself (miniature).* No. 216 c.

**TITIAN, TIZIANO VECELLIO. 1477—1576.**

Born at Capo del Cadore. The most eminent of the Venetian School of Painting. Studied under Zuccati, and Gentile and Giovanni Bellini. The Emperor Charles V. created him a Count Palatine, and Knight of the Order of St. Jago. His patent of nobility was dated at Barcelona, 1535. When at Rome, in 1546, painting a picture of Danaë, Michael Angelo and Vasari visited him. At ninety years of age Titian still continued to paint, and died of the plague at Venice, 27th of August, 1576, having attained the great age of ninety-nine.

*Holy Family.* No. 132.

*St. Jerome.* No. 274.

**TORRENTIUS, JOHN. 1589—1640.**

Born at Amsterdam. A clever painter of small pictures enlivened with figures. In his latter time he unfortunately adopted subjects of an impure and profligate nature, illustrative of Petronius and Aretino, for which he was condemned to twenty years' imprisonment. King Charles I. addressed a letter to the Prince of Orange on his behalf. When liberated, Torrentius came over to England, but soon returned to Amsterdam, and died there in obscurity. (See Carpenter's Van Dyck).

*A Haven with various Figures.* No. 415.

**VAN DER VELDE, ESAIAS. 1597—1648.**

Esaias van der Velde was born at Leyden, and the son of a writing master. As early as 1614 he was a professed painter. Peter Deneyn was his instructor. He was an engraver as well as painter. Stanley observes that he painted battle pieces with considerable spirit; but his colouring is not sufficiently pleasing to ensure him favour at the present day. His figures are to be found in the pictures of contemporary artists. He painted cavalry engagements. Two sea-pieces with the battle of Lepanto, dated 1622, were in the Orleans Gallery. Nagler observes that in his signatures E.V. the letter E is very frequently made to look like an F. Esaias worked for a long time in Haerlem and after that at Leyden.

*London Collection. Europeans and Indians.* Nos. 463 and 464.

**VAN DER VELDE, WILLIAM. 1633—1707.**

This eminent marine painter, son of an artist of the same name, born at Amsterdam, 1633, and after studying under his father, was



placed with Simon de Vlieger, a painter of sea-pieces, storms, and river shipping. Both father and son were established in England, in the service of Charles II., in 1673. Each received a pension of £100 per annum. The elder Van der Velde is said to have passed the early part of his life in the sea-service. The States-General of Holland placed a vessel at his disposal, by which he could witness particular engagements, and secure a most graphic record of every detail. When in England, the father was employed in making "draughts," or drawings, in pen and ink, on prepared canvas, of sea-fights, which the son used to "put into colours." William the younger died at London, 1707.

*Sea-Fights.* Nos. 2, 4, 11, 13.

*Sea-Pieces.* Nos. 31 and 33.

*London Collection.* *Sea Calm.* No. 484.

#### VAN EYCK.

*Marriage of the Virgin (attributed to).* No. 386.

#### VELAZQUEZ, DON DIEGO VELAZQUEZ. 1599—1660.

Born at Seville, and studied first under Herrera, whose daughter he married. In 1622 he visited Madrid, and became, through the influence of the Count Duke Olivarez, Court painter to Philip IV. of Spain. He visited Rome and Naples in 1629, and on his return was established in the Royal palace, created chamberlain and a Knight of the Order of St. Jago. In 1648 he painted a fine portrait of Pope Innocent X. One of the most remarkable incidents in the life of Velazquez, was his discovery, and encouragement, of the talents of Murillo. He was to this younger and striving artist what Van Dyck was to Dobson, excepting that Murillo amply repaid his patron by well-directed abilities, care, and assiduity. Velazquez died in consequence of over-exertion in performance of his official duties, when arranging for the marriage conference at Irun. He was buried August, 1660, in church of St. Juan, at Madrid.

*Lope de Vega.* No. 45.

*Banditti (attributed to).* No. 383.

#### VENNE, JAN VANDER. 1589—1662.

Figure and landscape painter, scholar and poet. Born at Delft, and studied at Leyden. His first instruction in drawing was derived from Simon de Valk. He afterwards studied under Jerom Van Diest. He was patronized by the Prince of Orange and the King of Denmark. His illustrations to the poems by Cats are highly esteemed. He executed many designs for the booksellers. The accessories in his landscapes were sometimes painted by Breughel and sometimes by Baut. His picture in the Louvre, No. 547, representing a fête, is dated 1616. He died at the Hague, in 1662.

*St. Anthony.* No. 275.



**VERDIER, FRANCOIS. 1651—1730.**

One of the best pupils of Le Brun; was born at Paris. Married a niece of his instructor, and was admitted into the Académie, 1678. He was much employed upon altar pieces in the churches of Paris, and assisted Le Brun in his extensive works at the Louvre and Versailles. Audran produced some magnificent engravings from the historical compositions of Verdier, especially one on a very large scale of the Flight into Egypt. Notwithstanding his incessant occupation, Verdier fell into extreme poverty, and was reduced to offer his own drawings to chance purchasers at the lowest prices. His picture of the "Assumption of the Virgin," is now in the Louvre. (Villot and Nagler).

*Marriage of St. Catherine. No. 17.*

**VERELST, SIMON. 1664—1710.**

A flower and portrait painter. Born at Antwerp. Visited England in the reign of Charles II., and was much patronised by the Duke of Buckingham. He was at one time in great request, and for a limited period interfered greatly with the business of Sir Peter Lely. The rude manners of Verelst towards Lord Shaftesbury drove him away, and he sat to Greenhill instead. In 1680 he accompanied Parmentier to Paris. His inordinate vanity merged into insanity, for he called himself the God of Flowers, and demanded to speak with the King of England on the ground that he was King of Painting. Many of his portraits were almost encumbered with flowers in wreaths and garlands. He was buried in St. Andrew's, Holborn.

Prior wrote some complimentary lines on him, beginning—

"When famed Verelst this little wonder drew."

*Maria Verelst. No. 29.*

**VERKOLJE, NICHOLAS. 1673—1746.**

A painter of cabinet pictures, of interiors, and historical groups, in the style of Metz and Eglon Vanderneer. Born at Delft. He frequently introduced figures into the landscapes of other artists. A good picture by him is in the Dresden Gallery. He died at Amsterdam.

*Figures in a Landscape. No. 408.*

**VERNET, JOSEPH. 1714—1789.**

An eminent marine painter. Born at Avignon, 1714. Studied at Rome under Manglard, a painter of landscapes and sea-pieces of some celebrity. Studied principally at Naples. Louis XV. recalled him to France, and engaged him to paint the seaports of that kingdom. He returned to Italy, and produced many pictures of the neighbourhood of Rome, Tivoli, and Italian harbours. He made a few etchings.

*London Collection. Harbour. No. 500.*





**VERONESE, PAOLO. 1528—1588.**

The family name was Cagliari or Caliarì. Born at Verona. Pupil of his uncle, Antonio Badile. Died at Venice, 1588.

*St. Sebastian and St. Marcellinus.* No. 198.

*Feast at House of Levi.* No. 200.

**VIVIANI, OTTAVIO.**

Painter of architecture and perspective scenes. Born at Brescia, and flourished in the middle of the seventeenth century. His master was Tommaso Sandrini, and he also received instruction in landscape from Agostino Tassi at Genoa. Like Pannini, his compositions are generally made up by a composition of the most celebrated ruins of antiquity. His colouring is strong, and the figures in his landscapes are always introduced with skill and judgment. Many of his shadows have become brown. He must not be confounded with Viviani Codagora. Exact dates not known.

*Ruins.* No. 5.

**VOS, SIMON DE. 1603—1662.**

Born at Antwerp. Scholar of Rubens; an excellent portrait painter. Stanley says that some of the hunting subjects bearing his name are of the grand order. He was still living in 1662.

*Fishmonger.* No. 315.

**WALKER, ROBERT.**

The principal portrait painter of the Commonwealth period. Most of the warriors on the Parliamentary side sat to him. His portrait of Cromwell, with his son tying his scarf, is well known. He also painted Cromwell and Lambert together. His own portrait is in the Picture Gallery at Oxford; another and similar one is in the Royal Collection at Hampton Court. He was allowed an apartment in Arundel House. He died shortly before the Restoration, but the dates of his birth and death are not recorded.

*Sir Charles Stanley, K.B.* No. 160.

**WEENIX, JOHN. 1644—1719.**

Son of John Baptist Weenix, a very distinguished painter, who had resided a considerable time in Rome, and whose pictures generally exhibit some Italian reminiscences in the background, either groups of statuary, architectural fragments, and masses of masonry. The younger Weenix, born at Amsterdam, lost his father at sixteen years of age, and struck into the particular line of representing dead game, animals,



fruit, and flowers. In this class of imitation he never had an equal. His works are exceedingly numerous, and not rare in the market. On the other hand, the more refined compositions of his father's are much rarer, and eagerly purchased.

*Dead Swan.* No. 287.

**WERFF, ADRIAN VANDER. 1659—1722.**

Born at Kralinger-ambacht, near Rotterdam; was the son of a mill-owner. His first instructor was Picolet, whom, after two years, he left for Eglon Vanderneer. He was only eighteen when he quitted Vanderneer and established himself at Rotterdam. In 1696 the Elector Palatine visited Holland, and was much pleased with the works of Vander Werff. The artist painted many works for him, and followed his patron to Dusseldorf. Smith, in the preface to the Catalogue of his works, says,—"Vander Werf, having attained the highest honours that were ever bestowed on pictorial merit, accompanied by the acquirement of considerable wealth, died on the 12th of November, 1722, aged sixty-three," p. 183. He carried high finishing and polish to a greater extent than any other artist. His works were small, his taste classical, and his draperies always well disposed.

*London Collection. The Expulsion.* No. 461.

*The Woman of Samaria.* No. 467.

**WESTALL, RICHARD, R.A. 1765—1836.**

Began life as an engraver on silver in Cheapside; noticed by Alefounder, a miniature painter, who directed his studies. He became a student at the Royal Academy in 1785. His first picture was "January and May." He lived conjointly with Sir Thomas Lawrence for many years in Soho Square (at the corner of Greek Street). Became a Member of the Royal Academy in 1794, the same year with Stothard and Lawrence. He is best known by his designs for Boydell's "Shakspeare and Milton Galleries." He gave instruction in drawing and painting to Queen Victoria. His later days were embittered by pecuniary embarrassments. He died December 4th, 1836.

*Honourable James Stanley (water colour).* No. 71.

**WHEATLEY, FRANCIS, R. 1747—1801.**

Born in London, son of a tailor. Studied in Shipley's drawing school. Favoured by Mortimer, he assisted him in decorating Lord Melbourne's residence, Brocket Hall, and was employed in the embellishment of Vauxhall. He resided at Dublin, and painted the "Irish House of Commons" with all the members assembled. His picture of the "Riots of 1780" was unfortunately burnt in the house of James



Heath, the engraver, in Lisle Street, Leicester Fields. He became an Associate of the Academy in 1790, and a full Member in 1791. Died of the gout, 1801.

*Lady Charlotte Burgoyne.* No. 434.

#### WILSON, RICHARD. 1713—1782.

Born in Montgomeryshire. Son of a clergyman. Studied in London under an obscure portrait painter named Wright. His own career commenced with portrait painting. On arriving in Italy, in 1749, he was induced by Zuccherelli and Vernet to devote himself wholly to landscape. In this line he became one of the most original painters, and his "Niobe," exhibited at Spring Gardens in 1760, served to establish his fame. He was one of the original members of the Royal Academy, and succeeded Hayman as their librarian. He retired in 1780 to his brother's in Wales, and died there. Some of his landscapes have been admirably engraved by Woollett.

*Landscape.* No. 352.

#### WINSTANLEY, HAMLET. 1700—1761.

A painter and engraver of considerable ability; son of an engineer who projected an Eddystone Lighthouse, and perished in the ruins when it was destroyed by a storm in 1793. Hamlet studied under Kneller, and spent some time in Italy, where he made several copies of the finest works for the Earl of Derby. He afterwards etched and published the collection of pictures constituting the "Knowsley Gallery" at that period. He was buried at Warrington in Lancashire, May 20, 1761. His drawings and prints were sold by auction at Essex House, March 18, 1762.

*James, 10th Earl.* No. 165.

*Edward, 11th Earl.* No. 173.

*James, Lord Strange.* No. 180.

*Dentatus (after Ciro Ferri).* No. 280.

*Himself.* No. 368.

#### WISSING, WILLIAM. 1656—1687.

Born at Amsterdam, and educated under Dodaens, a Dutch historical painter. After working in France he came over to England, and assisted Sir Peter Lely. After his death he painted the Duke of Monmouth and all the Royal family, especially William III. and Queen Mary when Prince and Princess of Orange. He was a formidable rival to the then rapidly rising portrait painter, Sir Godfrey Kneller. He died at Burghley, the seat of Lord Exeter, at whose expense he was buried in St. Martin's Church, Stamford. Prior wrote a poem to the Countess of Devonshire on Wissing's last picture, which represented all her grandchildren.



**WITTE, EMANUEL DE. 1607—1692.**

A highly esteemed painter of interiors of churches. He was born at Alkmaer in 1607. The effects of light and the style of the numerous figures which he introduces are always excellent. His costumes are appropriate, and a dog is rarely wanting.

*Interior of a Church (in style of).* No. 109.

**WOOTTON, JOHN. 1720—1765.**

An eminent English figure, animal, and landscape painter. Scholar of John Wyck. He, however, formed himself on the style of classic Italian landscape, and frequently imitated such masters as Claude Poussin and Salvator Rosa so skilfully as to mislead. His hunting-pieces at Althorp and Longleat are excellent. Some of his equestrian portraits are remarkably good. He generally signed his pictures with his name in full, as if incised into a stone wall or fragment lying on the ground.

*Landscape with column (in style of Claude, called also Huysman).* No. 303.

*Horn, Chestnut Horse.* No. 271.

*Landscape.* No. 377.

**WOUWERMAN, PHILIP. 1620—1668.**

Born at Haerlem, 1620. Son of Paul Wouwerman, who gave him his earliest instruction in art. He also improved himself under Peter Verbeeck of Haerlem. Wouwerman was associated with Wynants, but whether as pupil or directly as coadjutor remains uncertain. The talent of Wouwerman in drawing figures, a point in which Wynants always remained deficient, must have been of great value to the expert master of landscape. Of his life scarcely any particulars are known. His early pictures are brownish, and with angular forms, partaking of the influence of Peter de Laer (Bamboccio), which he changed afterwards for a clearer colour with more power; and his third and last manner has more of silvery grey, with exquisite finish and refinement. An etching of a horse by Wouwerman is inscribed, "W. Fec. 1643." He died, 1668, at the early age of forty-eight, after having produced an enormous number of pictures remarkable for their originality, variety, and technical completeness. (Stanley's "Synopsis," Blenheim Catalogue.)

*K. Cavaliers.* No. 68.

*London Collection. Caravan.* No. 485.

**WRIGHT, JOSEPH. 1734--1797.**

Especially celebrated for firelight effects. Born at Derby. Studied with Mortimer under Hudson, the master of Sir Joshua Reynolds. In 1773 he visited Italy and stayed there two years. In 1782 he was elected an Associate of the Royal Academy, but never proceeded to take





the full honours. He made an exhibition of his works in the Piazza, Covent Garden, in 1785. His portraits are deservedly admired; of these the best still remain in his native county. In disposition Wright was inclined to melancholy and a perfect valetudinarian.

*Mount Vesuvius.* No. 357.

**WYCK, JOHN, JUNIOR. 1640—1702.**

Born, 1640, at Haerlem. Son of a painter of the same name, who died in 1686 at the age of seventy, and excelled in landscapes and London scenery; he also painted chemists in their laboratories. Young Wyck adopted the themes of Wouwerman. He painted the Siege of Namur, the Battle of the Boyne, and hunting and hawking subjects. Died at Mortlake in 1702. John Wootton was his pupil.

*King William III.* No. 124.

**WYNANTS, JAN. 1600—1677.**

Born at Haerlem, 1600. Of his instructors in art nothing is known. He established a school and taught drawing in his native city. The figures in his pictures were generally introduced by Adrian Van de Velde or Lingelbach. The date of his death is uncertain.

*Landscape (dated 1617).* No. 97.

**ZACHTLEVEN, or SAFTLEVEN HERMAN. 1609—1685.**

A painter of pleasing views, principally on the Rhine and the Meuse. Born at Rotterdam, 1609. His pictures are highly finished and enlivened with boats and figures. His skies are light, and his treatment of atmospheric effects skilful. He died at Utrecht in 1685.

*Landscapes.* Nos. 55 and 56.

**ZAMPIERI. See DOMENICHINO.**

*St. Januarius.* No. 273.

**ZIEGLER, H. B.**

Water colour artist, date 1845.

*London Collection. A Boy about three years old.* No. 487.

**ZINCKE, CHRISTIAN FREDERIC. 1684—1767.**

A distinguished enameller. Born at Dresden. Studied in England under Boit. He was extensively patronised by George II. and the Royal family. He latterly received thirty guineas for a single enamel.



He executed a portrait of the King of France, for Madame Pompadour, from a picture which she sent over for the purpose. When his sight failed he retired to Lambeth, and died there, March, 1767. His works were greatly admired. Walpole especially singles out a head of Cowley as a shepherd, which he copied from Sir Peter Lely.

*Sir Robert Walpole. No. 215 I.*

**ZUCCHI, ANTONIO, A.R.A.** Died at Rome, 1795.

A Venetian painter long resident in England. He was brought to this country by the brothers Adam, who employed him to decorate their buildings. His style of painting was light and cheerful, and principally with poetic or mythological subjects. In 1770 he had been elected an Associate of the Royal Academy, and in 1781 became the husband of Angelica Kauffman, and on the death of her father proceeded with her to Rome, where he continued to reside till his death, in December, 1795. (See Sandby's "Royal Academy.") Zucchi had a clever pupil and assistant in Wm. Hamilton, afterwards a Member of the Royal Academy. Hamilton resided some time with Zucchi in Rome, and excelled in historical compositions.

*Fête at the Oaks. No. 354.*

*Do. The Bull Room. No. 358.*

**ZUCHARO, FEDERIGO.** 1543—1609.

Born at Sant' Angelo in Vado, in the Duchy of Urbino. Assisted his brother Taddeo Zucharo, who was a superior artist. Federigo decorated the cupola of the Duomo at Florence to the satisfaction of his employer, the Grand Duke Francesco I. He worked with his brother in the Vatican and at Caprarola. Having incurred the displeasure of the Pope's servants, he took refuge in Flanders and proceeded to England, with introductions through the Cardinal of Lorraine, uncle to Mary, Queen of Scots. He arrived here in 1574, and painted a picture of Queen Elizabeth. He only remained four years in this country, and then returned to Italy. He was summoned to Madrid by Philip II., but failed in giving satisfaction. He was, however, dismissed with liberal compensation. At Rome he founded the well-known Academy of St. Luke, and bequeathed to it all his property.

*Henry, 4th Earl of Derby (in style of). No. 134.*













